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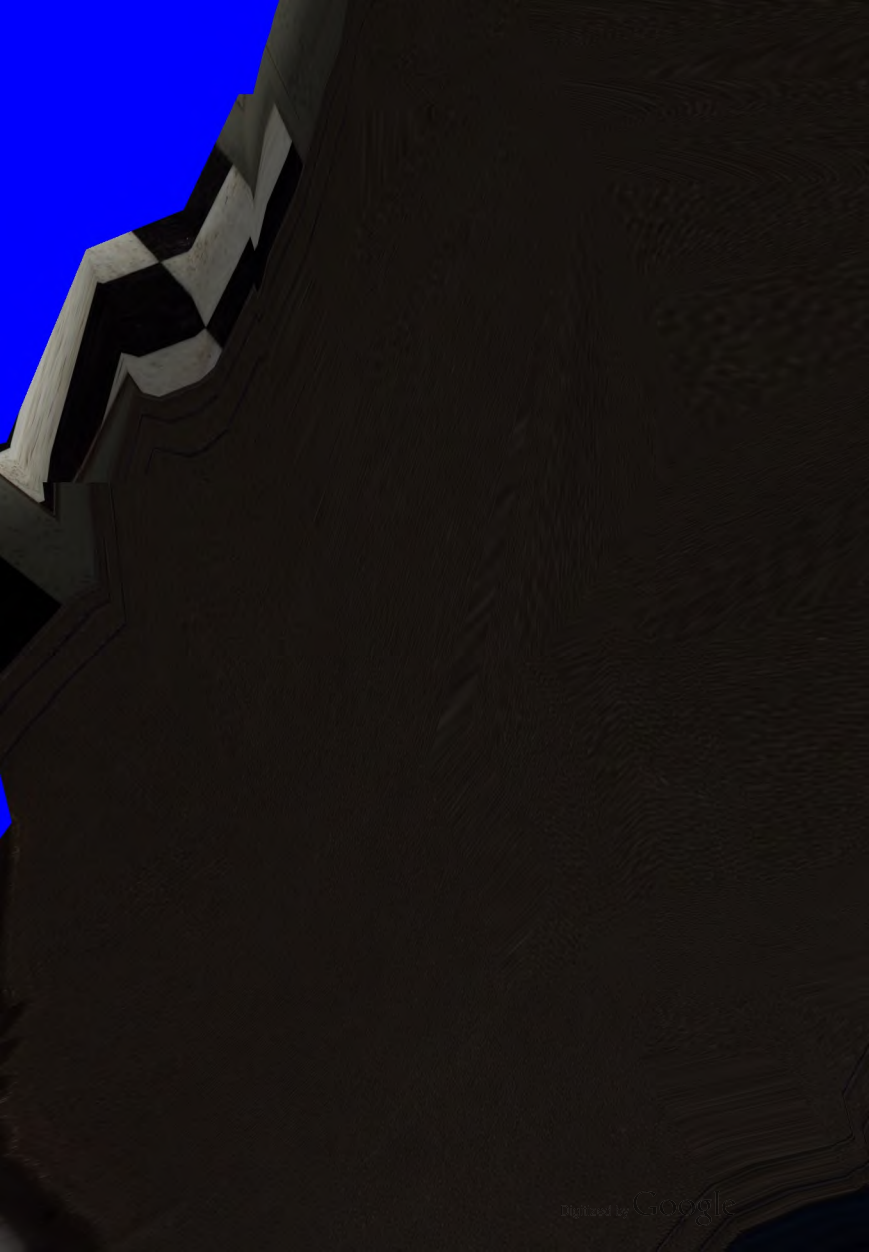
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LIBRI I. II.

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P. VERGILI MARONIS
GEORGICON

LIBRI I. II.

EDITED WITH ENGLISH NOTES

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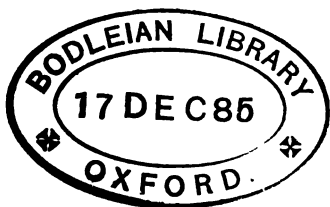
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PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many (apart from obvious and easily corrected errors), are mostly unimportant: where the reading is really difficult to decide I have given reasons for the one preferred.

The following books have been used in the preparation of this little edition; to whose help my acknowledgements are due;—

Conington's *Georgics*, last ed.

Ribbeck's *Vergil*, 1859.

Heyne's *Vergil*, 1821.

Forbiger's *Vergil*, 1852.

Wagner's smaller edition, 1861.

Kennedy's *School Vergil*, 1876.

„ *Text*, Pitt Press, 1876.

Papillon's *Vergil*, Oxford, 1882.

Ladewig's *Bucolics and Georgics*, 1883.

For the matter of the Introduction and some of the notes I owe much to Conington's Preface, to Prof. Sellar's most interesting work on *Vergil*, to Cruttwell's *Latin Literature*, and Simcox's *Latin Literature*, and Munro's *Lucretius*.

I have used, and occasionally quoted, two translations of these books: one by Lee and Lonsdale, a useful and careful prose translation; and one by my friend Mr James Rhoades of Sherborne, in blank verse. The latter seems to me to be one of the best translations I know of a poet, being at once a very faithful and scholarly rendering, skilful and felicitous in expression, and of high poetic merit.

The following abbreviations are used in the notes:

C. Conington,

W. Wagner,

F. Forbiger,

Rib. Ribbeck,

(LL) Lee and Lonsdale's translation,

L. Ladewig,

P. Papillon,

K. Kennedy,

H. Heyne,

(R) Rhoades' translation.

INTRODUCTION.

FOR the sake of clearness it has been thought better to divide what little there is to say by way of introduction into the following heads :—

1. The form of the poem.
2. Vergil and Lucretius.
3. List of Passages imitated from Lucretius.
4. The sources of the Georgics.
5. Subject and purpose of the poem.
6. The execution of the poem.
7. Outline of Vergil's life.

A plan is added to make clear the doctrine of zones and the Vergilian plough : and a full index to the notes, (1) General and Grammatical, (2) of Style, (3) of Proper names, to enable the book to be used for purposes of ready reference.

1. *The form of the poem.*

The Georgics belong to the class of what are called *didactic* poems, that is to say poems whose original or ostensible object is to *give instruction*. The earliest didactic poem was the *Works and Days* of the Greek poet Hesiod, whose date is uncertain, but who is generally assumed to have lived about the eighth century B. C.

The poem contains a great variety of precepts for the conduct of life—about right behaviour, justice, industry, the choice of a wife, the rearing of children, and above all, agriculture,

commerce, and navigation, with a sort of calendar appended giving the best days and times to do things. The whole is written in a homely style, and though it gives a vivid picture of early Greek rustic life and temper and manners can hardly be said to aim at poetic treatment.

Besides Hesiod we have another primitive but totally different style of didactic poetry in the Greek philosophic poets, of whom the most famous were Xenophanes and Parmenides of Elea, about the sixth century B.C., and Empedocles of Agrigentum, about the fifth century. These writers, like Hesiod, were not aiming primarily at poetic expression, though what remains of their works contains imaginative and impressive passages: their main object was to expound their doctrines. And as Hesiod would doubtless have written his precepts in prose, had there been such a thing as prose literature in his day: so too the philosophic poets used the hexameter verse not from any artistic motive, or to adorn their thoughts, but simply because the prose treatise was not so natural a mode of expression to them as the familiar epic metre.

But the didactic form once established, it lent itself naturally in later ages to imitation. Just as there were *literary* epics, imitating the form of Homer, but telling the story for a purpose, (the *Aeneid*, the *Inferno*, the *Paradise Lost*) so the primitive didactic poem of Hesiod or the philosophers gave rise to the *literary* didactic poem, which has appeared in all ages of literary revival. Thus for example the artificial literature which the Alexandrian scholars produced contained many didactic poems, such as the astronomical works *Phaenomena* and *Diosemia* of Aratus, (which were mere metrical renderings of scientific knowledge derived from others) or the works on poisons, venomous beasts, and birds by Nicander. These two writers lived towards the beginning of the third, and middle of the second centuries B. C. respectively; and to them we might add the scientific poet Eratosthenes, about the middle of the third century, from whom Vergil borrowed some of his astronomical ideas. Similarly in our own so-called Augustan

age, the literary revival of Queen Anne's reign, there sprang up a crop of didactic poems ; of which the best and most famous was Pope's *Essay on Man*. The aim of all these was rather to achieve finish of form and brilliance of execution than to communicate or expound anything serious.

In the golden age of Rome there were three didactic poems written, all of them extremely famous, namely Lucretius' *De rerum natura*, Vergil's *Georgics*, and Horace's *Art of Poetry*. The last was written after Vergil's death, and need not concern us here: it is moreover in a class apart. The criticism which forms its subject-matter is most seriously and carefully thought out: the form belongs more to what we call *vers de société*, full of point, vigour, vivacity and variety but not addressed like serious poetry to the feelings or the imagination. On the other hand Lucretius' great poem amid its arid stretches of philosophic argument has oases of the most sublime and imaginative poetry. It counts for so much among the determining conditions of the *Georgics* that a special word will be said about the relations between the two poets below.

It is at any rate clear enough that there are such wide divergences between the different species of didactic poems, that the name 'didactic' tells us very little about the character of a work. The *Georgics* differ from the *Works and Days* in being a real work of art, aiming all through at beauty: while Vergil, if he was not quite as much in earnest as Hesiod in the precepts he gave, at any rate was deeply interested in rustic life. On the other hand, as compared with Lucretius, while he follows him in aiming at genuine poetry, and in formulating serious precepts, he addresses himself much more to the general reader, and not (as Lucretius did) to the student. He takes pains by *selection* of details, by episodes (such as the storm, i. 315; the signs of Caesar's death, i. 466; the praise of Italy, ii. 136, &c.), and by rich adornment of every kind, to make the poem attractive to those who are not specially interested in agriculture. He differs again from the Alexandrians in every way, since neither their precepts nor their art was first hand: they wrote borrowed facts in an imitated style. And he differs

lastly from our own Augustan didactics, inasmuch as their interest was almost entirely in the style, the subject-matter being quite secondary and usually chosen because it lent itself to epigram and finished exposition. In one word, when we call the Georgics 'a didactic poem' we must bear in mind that it belongs, for all its imitation of Hesiod and Lucretius, to a unique species.

2. *Vergil and Lucretius.*

'The influence' says Prof. Sellar (*Vergil*, p. 199) 'direct and indirect exercised by Lucretius on the thought, the composition and the style of the Georgics was perhaps stronger than that ever exercised before or since, by one great poet on the work of another'.

Without going fully into a large question, we may note some of the principal causes and points of this influence.

(1) Lucretius was the first great poet of Rome: the first who had used the Greek Hexameter metre with real success, so as to bring out its power, its dignity and its beauty in the Latin language; the first writer of genius, combining high imagination, poetic sensibility, deep and serious thought, originality and insight; and his poem appeared when Vergil was about 16, exactly at the time when it was most certain to impress and inspire a gifted boy, with equal imagination and even more poetic power.

(2) Vergil's temperament as revealed in his poetry was that of a born lover of nature, delicate and imaginative and with exquisite sensibility to beauty, naturally religious and retired and meditative, and like many of the most highly gifted, with an 'undertone' of melancholy. Lucretius' poem—dealing with the productiveness of nature, the vastness of the universe, the hard struggle of life, the constant pressure and imminence of suffering and decay, the mystery of the order of things, the dark destiny of man—could not fail to leave a lasting and profound impression on him.

Thus both in the style and in the thought there was everything to make Lucretius' poem produce an immense effect on the younger poet. It is impossible to follow out this effect into detail; but a few points may be noticed.

(a) In the *diction*, the influence is found everywhere in the Georgics. The passages where Vergil directly imitates I have collected at the end of this section: there are no doubt many more where a subtle or unconscious memory of Lucretius has determined the choice of a word or the turn of a phrase.

(b) In the *metre* Vergil no doubt made a great advance on all his predecessors: but it was Lucretius' poem which shewed him the way, which lifted him to a point whence that advance was possible. And the list of imitated passages will shew that the rhythm of Lucretius, with its dignity and beauty, still inspired some of the best of Vergil's verses.

(c) In the *thoughts*, though Vergil was not a philosopher and though he by no means either accepted all Lucretius' beliefs or shared all the feelings which resulted from them, still the Georgics shew many deep traces.

In the famous passage (ii. 475) 'Me vero primum dulces ante omnia Musae &c.' the poet plainly declares that the highest honour and delight is to expound in poetry all the secret lore of nature: and that the task he had set himself, to describe the country life, was though a happy one, still second to the other. Again besides his general reverence for his master's study and doctrine, we have special traces of the influence: in his feeling of the presence of Nature as a great and universal productive power (ii. 9, 20, 47): in the sense of a constant need for struggle on the part of man, (i. 155, 200) and the number of counter-influences that thwart his labours (i. 118); in the recognition that there was once a golden age when things were easier and earth was richer—an age which is past (i. 127); even in some special doctrines like the 'hidden pores of earth' (i. 90), or the materialist explanation of the birds' weather-signs (i. 415); and generally in his poetic ascription to inanimate things of feelings and tendencies drawn from man's nature.

There can be no doubt that in the magnificent passage at the end of the second book 'Felix qui potuit rerum cognoscere causas &c.' Vergil intended to pay a direct tribute to Lucretius, by suggesting that the latter's work was the highest aim and achievement of the poet's art: a tribute which was all the greater as he did not name him, seeing that no other identification was possible.

3. List of passages imitated from Lucretius.

Georg. i. LUCR.

- | | | |
|----------|-------------|---|
| 45 | v. 208 | bidenti <i>ingemere</i> et terram <i>pressis</i> proscindere <i>aratris</i> . |
| 118 sqq. | v. 213 sqq. | [on the dangers to which crops are liable after all the farmer's toil.] |
| 198 | v. 206 | natura sua vi sentibus obducatur <i>ni vis humana resistat</i> . |
| 365 | ii. 207 | [the falling stars] <i>longos flammaram ducere tractus</i> . |
| 472 | vi. 681 | <i>Aetnae fornacibus</i> . |
| 477 | i. 123 | <i>simulacra modis pallentia miris</i> . |
| 508 | v. 1293 | processit ferreus ensis, Versaque in opprobium species est falcis ahenae. |

Georg. ii.

- | | | |
|-----|----------|---|
| 36 | v. 1368 | <i>fructusque feros mansuescere terram... blandeque colendo</i> . |
| 109 | i. 165 | <i>ferre omnes omnia possent</i> . |
| 140 | v. 29 | equi <i>spirantes naribus ignem</i> . |
| 151 | iii. 741 | triste <i>leonum seminium</i> . |
| 165 | v. 1255 | manabat <i>venis...argenti rivus</i> et auri. |
| 217 | v. 253 | pulveris <i>exhalat nebulam</i> nubesque <i>volantes</i> . |
| 246 | ii. 401 | foedo <i>pertorquent ora</i> sapore. |
| 282 | ii. 325 | <i>aere renidescit tellus</i> . |
| 295 | i. 196 | <i>multaque vivendo vitalia vincere saecula</i> . |
| 325 | i. 250 | [Father Air hurls rain into the bosom of mother Earth.] |

<i>Georg.</i> ii.	LUCR.	
363	v. 786	per <i>auras</i> crescendi magnum <i>immissis</i> certamen <i>haben</i> is.
428	ii. 650	<i>ipsa suis</i> pollens <i>opibus</i> , nil <i>indiga</i> <i>nostri</i> .
461 sqq.	ii. 24	[though no statues nor gold nor silver in the house, you can refresh yourself on grass near a stream under a tree.]
478	v. 751	<i>solis defectus luna</i> aeque latebras.
492	i. 78	<i>religio pedibus</i> subiecta.
510	iii. 72	<i>crudeles gaudent</i> in <i>tristi funere fratris</i> .
523	iii. 907	<i>nec dulces</i> occurrent <i>oscula nati</i> prae- ripere.

And the following phrases :—

flamma crepitante (i. 85), penetrare frigus (93), bibulam harenam (114), contemplator enim (187), alienis partibus anni (ii. 149), frondiferasque domos avium (209).

[from Ribbeck]

4. *The sources of the Georgics.*

We have seen that both in *thought* and *style* Vergil is largely influenced by Lucretius. It remains to enumerate very briefly the older sources from which he drew his *knowledge*. Some of this information is given below in the notes, but it is collected here for convenience.

The chief part of the matter of these books is selected from the *prose* writers on agriculture, of whom the following were evidently familiar to Vergil; two being Greek and two Latin writers.

(1) *Xenophon* (about 444—357 B.C.) who in his *Oeconomics* gives a short discussion on the nature of soils, ploughing, fallows, harrowing, sowing, preparing grain, and culture of trees (*Oecon.* Ch. 16—19).

(2) *Theophrastus* (about 380—287 B.C.) who wrote a work on Botany which is still extant, and which Vergil uses in the second book.

(3) *M. Porcius Cato* the Censor (B.C. 234—139) who wrote a short treatise (still extant) on agriculture, in a curiously curt and businesslike style.

(4) *Marcus Terentius Varro* of Reate, who in B.C. 37 wrote at the age of about 80 a work in three books with the same title as Cato's, *de Re Rustica*. This is clearly the most important source of Vergil's knowledge; its traces appear all through the Georgics; and as it was published just before Vergil began to write this book, it may even have had some influence in determining the subject. Varro was an immensely prolific writer, and is said to have written several hundred books.

The *poetical* sources on the other hand are as follows;—

(5) The astronomical passage (i. 233) is in substance drawn from a scientific poem by *Eratosthenes*, mathematician and Librarian at Alexandria in 3rd century B.C.

(6) From *Hesiod* he borrows the passage about the lucky and unlucky days (i. 276 sqq.): the instruction 'to sow and plough stripped' (i. 298), and various phrases, e.g. i. 127, 131, 158, 167, 259, 334.

(7) Of all these didactic poets, however, Vergil owes most in these books to the Alexandrian poet *Aratus* who wrote on Astronomy (*Phaenomena*) and weather prognostics (*Diosemia*) in the early part of the third century B.C. The whole passage (i. 351—463) about signs of storms and fine weather, drawn from the habits of birds and beasts and the appearance of the sun and moon, is largely based on the works of Aratus. The works are extant and are written in a stiff and frigid style.

(8) One short passage (i. 375—7) is imitated from a poem called *Ephemeris*, probably a translation from Greek, by a certain *P. Terentius Varro Atacinus*, a prolific writer of some force who wrote in the early part of the 1st century B.C. The fragment which Vergil copied is preserved by Servius. This man must not be confounded with the great Terentius Varro of Reate, no. (4).

(9) Besides these, in the remaining Georgics, Vergil also

is indebted to *Nicander* of Colophon, physician and poet about the middle of second century B. C. for the passage (*G.* iii. 414—440) about the snakes, imitated from an extant poem on poisonous animals (*Theriaca*). The same writer also wrote *Georgics* and a poem on Bee-keeping (*Μελισσοουργικά*) which only survive in fragments: but which Vergil must certainly have known, and very probably used; the latter of course in the fourth *Georgic*.

5. *Subject and purpose of the poem.*

Vergil himself describes his subject in the opening lines as being the tilling of the land, the growing of vines, the breeding of cattle, and bee-keeping. These four headings closely correspond to the matter of the four books. The *Georgics* then, (as the name imports), are a Manual for Farmers in verse: and this ostensible purpose was so far attained that the poem was referred to afterwards (e.g. by *Columella* the son of a Spanish farmer, about A. D. 1—70, who wrote a comprehensive treatise on agriculture) as a standard work on the subject, and that Vergil was evidently really interested in the practical details of agriculture and spoke with knowledge not only derived from books but also from personal experience of country life.

But it does not need saying that his purpose went much further than this. Maecenas (see note on line 2) himself is said to have suggested to the poet the subject, and Maecenas' interest in it would naturally be twofold. As a patron of literature he desired the production of a great work of art: and as minister of Augustus he was anxious to carry out the emperor's sincere and wide reaching desire of restoring a national spirit, the old feeling of Italian unity and patriotism.

That the young poet should become the Hesiod of Rome as he had already become (in the *Eclogues*) the Theocritus: that he should again delight his readers with his melodious and imaginative verse, with his richly stored knowledge of the beauties of Greek literature skilfully worked in, imitated, suggested in his finished and pregnant style: that he should bring

to bear his deep love for the country, his practical knowledge, his poetic observation of nature, upon such a work ;—

And again, that he should do something—if not to convert men from politics and plots, from luxury and vice—at any rate to turn their thoughts to purer sources of pleasure ; to remind them of the ancient love of Romans for the land, of the old farmer-heroes who went from the plough to command an army ; to sing the praise of Italy in memorable verse, to give a new stimulus, of a sincere and profound character, to the reviving patriotism ; and thus to promote the hopefulness and gratitude and salutary enthusiasm with which men were beginning to hail the Augustan era ;—

If such were the hopes that prompted Maecenas when he urged Vergil to write the *Georgics*, they were not unreasonable in view of the times, and in view of what the poet had already done : and certainly as far as poetical achievement went they were more than fulfilled.

6. *The execution of the poem*¹.

Many critics are of opinion that in the *Aeneid* Vergil had set himself an impossible task, while in the *Georgics* he had a subject exactly suited to his gifts. Without entering on such sweeping judgments—which, in the case of rare works of genius are generally misleading and superficial—we may at least agree that the *Georgics* is a most striking and beautiful poem on what appears at first sight a rather unpromising subject. It is worth while to try and understand, in however rough and general a way, what are the qualities of workmanship that have made the ‘manual for farmers’ into a poem that has given delight to all readers for 1900 years.

The result is due partly to the *art* and partly to the *spirit* of the poet. Of course these two things are closely connected, and it is not possible really to distinguish completely between them : but it may be allowed to consider some aspects

¹ For some points in this section I am indebted to Mr J. H. Skrine’s preface to his edition of *Georgic II.* : a preface written with taste and insight, and with many happy illustrations.

of each separately, and it will perhaps tend to clearness to do so.

In considering the *art* of the Georgics the first thing we have to remember is that the Augustan literature owes its inspiration mainly to Greek. Horace's aim is to be the Roman Alcaeus and Sappho: Ovid devotes himself to naturalising in Italy the Greek Elegiac metre: Propertius makes Callimachus his model: and Vergil announces himself in the Georgics as 'singing the song of Ascrea (Hesiod's birthplace) through the Roman towns.' But it is not merely that the general form of the poem is suggested by Greek; nor that the subject and metre are borrowed from Hesiod; far more important is the *taste of literary association* with which the workmanship abounds. Both the poet and those for whom he wrote were *possessed* with the greatness and beauty of Greek literature; and the poem at every turn is intended to remind them of it. Sometimes this is done with a mere epithet: the 'Chaonian' acorn, the 'Lethean' poppy, the 'Acheloian' cups of water, the 'Paphian' myrtle. More often a passing allusion or phrase touches some part of the rich and picturesque Greek mythology: 'The wagons of the Eleusinian mother' (reminding us of the tales of Demeter, the mysteries of Eleusis, the Athenian processions to the temple of Artemis &c.); The 'prizes of wit which the sons of Theseus ordained' (reminding us of the worship of Dionysus and all the glories of the Athenian stage). 'Till the Atlantides be hidden' (the story of the Pleiads); and similar reference in other places to Ariadne, Alcyone, Scylla, &c. Or again common things are beautified with a more direct literary reference: if the poet mentions *waterbirds*, they 'sport round Caystrian pools, in the Asian meads': an *orchard* reminds him of the 'groves of Alcinous'; the *lightning* strikes 'Athos or Rhodope or the Ceraunian rocks': the wrecked sailor vows 'to Glaucus and Panopea and Melicerta son of Ino,' and so forth.

Again quite apart from the rich literary associations, Vergil has notably the power of picturesque suggestiveness; often all the more effective that the suggestion is given in a word. To

take examples from these books :—He is speaking of spices, and we see *molles Sabaei*, ‘unwarlike Arabs’; of iron, and we see *nudi chalybes* ‘the stripped forgers’: the pine tree is ‘doomed to witness the perils of the sea’: the rich harvest is ‘drawn home by tired heifers’: the evening and morning sky suggest a crop of pictures, ‘the timeless night,’ the ‘Bears fearing to be dipped in Ocean,’ the ‘Dawn’s panting steeds,’ ‘the turning poles,’ &c. Indeed the whole poem is alive with such pictures.

Another common note of Vergil’s poetic art is connected with his deep love of nature, namely the touches of personification which abound in the poem. Of course the tendency is by no means peculiar to Vergil, but is found in all poetry: in other poets however it is often frigid, or artificial, or overloaded, whereas the particular merit of Vergil is that his touch is so light and graceful in these personifications. Thus in these books the frozen land is ‘hard with Boreas’ breath’: the seeds are ‘due to the furrows’: the South wind ‘broods,’ the moon’s ‘virgin face flushes,’ the Sun ‘none can call false’: the apples ‘feel their strength,’ the poor vine is ‘ashamed of her clusters,’ the graft shoots ‘know not their mother,’ the buds ‘are taught,’ the tree ‘wonders at her new leaves,’ the vines in the winter ‘put by the pruning hook,’ the ‘stealthy fire escapes to the upper leaves and reigns a conqueror,’ the ‘beasts are sent into the forests and stars into the sky.’

These are some of the most prominent points of Vergil’s art, and most easily capable of being illustrated. But of course the real effect of the poem depends more on points which escape analysis: on the fitness of his diction, the vividness of the pictures, the melody, the imaginativeness, the variety, the delicacy, the impressiveness, the grace, of his phrases and lines. Towards the appreciation of these things, some aid may be found in the notes and index to these books: but in the main it must be left to each reader’s ear and taste and sensibility.

A few words should however be said, secondly, about the *spirit* of the Georgics, which has even more to do with their

permanent effect than the style. The most obvious point is the poet's *love for the country*. Vergil has been called 'the Rustic¹ of Genius,' and one of his strongest and deepest feelings was a love for country life; not merely its scenery but all its sights and sounds; the sky, the woods, the rivers, lakes and hills, the fields, the trees and flowers, the animals down to the very insects, the heavenly bodies, the storms and winds and calms, the changes of the day and seasons, the varied and healthy labour, the simple and honest and hardy men and women who lived and died amongst these things. This profound feeling finds vent in the beautiful eulogy on rustic life in the second book

At *secura quies et nescia fallere vita*, &c. (ii. 467),
in the splendid and passionate outburst

... o ubi campi
Spercheosque et virginibus bacchata Lacaenis, &c.
(ii. 485).

and is closely bound up with Vergil's deep home-love for the Mantuan country and his ideal patriotism for the 'Saturnia tellus' which inspire the glowing panegyric on Italy in the beginning of the same book (ii. 136—176). But it appears no less in numerous little touches all through the poem. It is shewn for instance in his special choice of the words *felix* and *laetus* for plants and trees, the opening phrase *quid faciat laetas segetes* striking the keynote: in his loving description of beautiful sights, such as the incomparable lines on the flowering walnut

Contemplator item cum se nux plurima silvis
induet in florem et ramos curvabit olentes:

in little touches of accurate painting, such as the willow (*glaucia canentia fronde*), the bean (*siliqua quassante*), and the signs of storm and fine weather in the first book; in the lovely passage about the birth of spring (ii. 325) when all things bear and 'Heaven descends in fruitful rain into the bosom of his glad

¹ Mr F. Myers in his striking essay on Vergil, p. 126.

bride': and in passing phrases like *divini gloria ruris, tantus amor terrae*, and *flumina amem silvasque*.

Still more important, perhaps, and quite as deep-lying is the poet's feeling of the *beauty and dignity of labour*. The sadness of human life is likewise a constant feeling of Vergil's, but it is more apparent in his later work, the *Aeneid*; in the *Georgics* *labour* is represented rather as a bountiful provision of the gods, a sound and permanent source of happiness. Thus although in the golden age all was ease and abundance (i. 128), yet the need which gave rise to labour was in the end beneficial: 'The *father* himself willed it' (121); he would not have 'sloth and torpor' (124); the change produced various inventions (135) and all the arts of life (145). Though the farmer's toil is never ending (*redit labor actus in orbem*), still his life is supremely happy, '*o fortunati nimium...agricolae*.' The dignity of this toil is suggested by the constant use of words meaning *conquest*; *imperat arvis, subactis scrobibus, cogere, dornare*, &c. In the same spirit we have a *con amore* description of the busy variety of life on wet days (i. 260); of the wife singing at her loom (i. 290); in the same spirit again is the playful energy of the simile which depicts the farmer like the soldier *hurting* his seed, *grappling* the land, *laying low* the heaps (i. 104), and most notable of all, the passage at the end of book ii. where he contrasts the delight of the ceaseless labour of the husbandman with the vain or disastrous energies of the courtier, the soldier, the merchant, the orator, the statesman or the conqueror (ii. 501 sqq.)

Another point (quite as significant, though less noticeable at first sight) which shews the poet's delight in his subject is the constant emergence in the *Georgics* of what we may call a spirit of *playfulness*. Vergil's delicate and 'finely touched spirit' inclined rather to pathos and to seriousness, and in the whole *Aeneid* we have hardly the least sparkle of humour, (though in the *Iliad* there is no lack of it and in the *Odyssey* it abounds): but in this poem his love of the country life and its objects and details not unfrequently finds expression in a certain gaiety of thought or phrase which conveys to the reader

a sense of his pleasure in the scenes he describes. Sometimes it is the playfulness of exaggeration: the 'rustling forest' of the lupine, the comparison (mentioned above) of the farmer's energy to a battle, the 'homes and garner' of the mouse, the weevil 'sacking' the cornbin, the ant's 'needy old age': sometimes an amusing picture or turn of phrase, as the 'tiresome' goose (*improbus*), the *sceleratum frigus*, the raven who 'stalks solitary on the scorched sand,' the tufa and chalk which 'claim that no other soil breed snakes so well.' This playfulness is specially noticeable in the fourth book, where he deals with the bees: describing, in a sustained vein of humorous solemnity, their battles, their courts, their labours, their sickness—I might almost say their social, commercial and political system. And it is never overdone, or the effect would be lost: the lightness and gracefulness of touch is never absent.

But besides the poet's love for the country, and his strong conviction of the happiness and dignity of labour, there are in the Georgics two other feelings closely blended together which furnish perhaps as much inspiration to this poem as the others. These are (1) the *patriotic* feeling: the love of Italy as a land of great heroes, and a glorious history, now after a century of discord united under a strong and wise ruler, and with a new era of peace and greatness opening upon it: and (2) the *moral* feeling; that the country life of the past, with its simplicity, its healthy labour, its home affections and purity, its hardiness, and its freedom from pettiness of spirit and degrading luxury and noxious cares, was the true school of that manliness, energy, and worth, which had made Rome great.

As to the first, the *patriotic* feeling, there can be no doubt that Vergil was deeply imbued with it; it is the inspiration more than any other single sentiment of the whole *Aeneid*, and particularly of the grand catalogue of Rome's worthies which is the climax of the sixth book. If Italy was *magna parens frugum* (ii. 173) she was no less *magna virum*; and the 'Decii, Marii, and great Camilli, and Scipios hardy in war' (169) are no less present to the poet's mind in writing the Georgics than when later he is marshalling in one grand vision the procession

of heroes which makes the history of Rome. The strength of this feeling too must excuse, if anything can excuse, the turgid though stately flattery of Augustus with which the poem opens. It seems incongruous to us that a serious poet should be guilty of such flattery: that he should gravely speak of 'Tethys buying Augustus to be her daughter's husband with the dowry of all her waves,' or the 'Scorpion drawing back his claws' to make room for the emperor as a 13th Zodiac-sign; but we must in fairness remember, not only the usual conventions of courts and court-poetry, but the real enthusiasm for the new era which the poets, as well as everyone else at the time, undoubtedly felt. 'The good time was come': and we who know how largely their hopes were disappointed, must make allowance for the exaggeration which was natural when such hopes were nearly universal.

As to the second, the *moral* feeling, it was both in the main true and sound, and it was peculiarly natural to a poet of Vergil's sensitive and meditative spirit, brought up in the country, and plunged into the tumult, not merely of town life, but court-life in the capital. The splendours, the luxuries, the pleasures of his new life did not attract him: they only made him value more highly the beauty, the spiritual rest, the healthy energies of the country. It was the latter, he felt, which produced the 'brave race of men, the Marsians and the Sabines': it was in the country that there grew up 'the youth enduring of toil and inured to scanty fare': it was there that 'gods were worshipped and age held in honour': and there 'Justice as she left the earth set her last footsteps.' The genuineness of Vergil's feeling is strikingly discerned if we compare him with his most gifted contemporary, Horace. There is an unmistakeable ring of satire in Vergil's description of the busy and dazzling town life: the crowds of callers, the marble pillars, the robes *mocked* with gold, the statues from Corinth, the wool stained with Assyrian *poison*, the clear olive-oil *drugged* with casia: his spirit longed for what was simpler and purer. Horace too denounces wealth: he too speaks of the simplicity 'of Romulus and the unshorn Cato,' praises the 'manly race of rustic warriors taught to turn

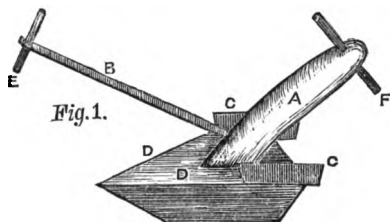
the sod with Sabine spades,' compares the modern Romans unfavourably with 'Scythians of the plain and Getae' who live virtuously. But these moral sayings of the younger poet do not ring so true. They come few and far between amid invitations to dinner, eulogies on choice vintages, warnings to seize the passing hour for life is short, gloating memories of past enjoyments, and countless odes to Chloe, Lyce, Neaera, Lydia, Glycera, and the rest of them. To Horace the country meant his Sabine estate, or summer retreat on the bay of Naples, a place of enjoyment: to Vergil it was a natural home, the abode of beauty and pure delight, and of healthy toil, and virtue.

7. *Outline of Vergil's life.*

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (*Milan*), and studying Greek and philosophy elsewhere, he came back to live (probably) on his father's farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar; and gave lands to his victorious soldiers in various parts of Italy, amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The *Eclogues* are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The *Georgics*, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The *Aeneid*, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at

the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundisium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

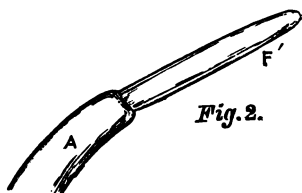
His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.



A buris
B temo

CC aures
DD dentalia

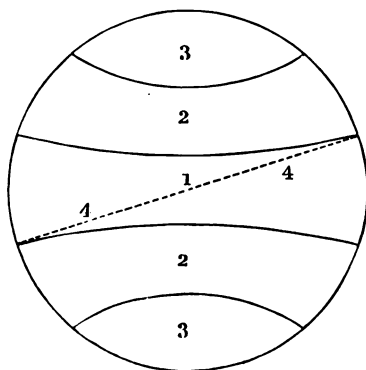
E iugum
F stiva



A buris

F' stiva in another position

The Five Zones: to illustrate Georg. I. 233—239.



1. The torrid zone (*torrida*)
3. The polar zones (*extremae*)

2. The temperate zones
4. The zodiac (*via secta*)

P. VERGILI MARONIS
GEORGICON
LIBER PRIMUS

QUID faciat laetas segetes, quo sidere terram
Vertere, Maecenas, ulmisque adiungere vites
Conveniat, quae cura boum, qui cultus habendo
Sit pecori, apibus quanta experientia parcis,
Hinc canere incipiam. Vos, o clarissima mundi 5
Lumina, labentem caelo quae ducitis annum;
Liber et alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
Poculaque inventis Acheloia miscuit uvis;
Et vos, agrestum praesentia numina, Fauni, 10
Ferte simul Faunique pedem Dryadesque puellae:
Munera vestra cano. Tuque o, cui prima frementem
Fudit equom magno tellus percussa tridenti,
Neptune; et cultor nemorum, cui pinguis Ceae
Ter centum nivei tondent dumeta iuenci; 15
Ipse nemus linqvens patrium saltusque Lycae
Pan, ovium custos, tua si tibi Maenala curae,
Adsis, o Tegeae, favens, oleaeque Minerva
Inventrix, uncique puer monstrator aratri,
Et teneram ab radice ferens, Silvane, cupressum; 20
Dique deaeque omnes, studium quibus arva tueri,
Quique novas alitis non ullo semine fruges,
Quique satis largum caelo demittitis imbrem;
Tuque adeo, quem mox quae sint habitura deorum
Concilia incertum est, urbesne invisere, Caesar, 25

Terrarumque velis curam, et te maximus orbis
 Auctorem frugum tempestatumque potentem
 Accipiat, cingens materna tempora myrto ;
 An deus immensi venias maris ac tua nautae
 Numina sola colant, tibi serviat ultima Thule, 30
 Teque sibi generum Tethys emat omnibus undis ;
 Anne novum tardis sidus te mensibus addas,
 Qua locus Erigonen inter chelasque sequentes
 Panditur—ipse tibi iam brachia contrahit ardens
 Scorpius et caeli iusta plus parte reliquit— 35
 Quidquid eris—nam te nec sperant Tartara regem
 Nec tibi regnandi veniat tam dira cupido,
 Quamvis Elysios miretur Graecia campos
 Nec repetita sequi curet Proserpina matrem—
 Da facilem cursum atque audacibus adnue coeptis, 40
 Ignarosque viae mecum miseratus agrestes
 Ingredere et votis iam nunc adsuesce vocari.
 Vere novo gelidus canis cum montibus umor
 Liquitur et Zephyro putris se glaeba resolvit,
 Depresso incipiat iam tum mihi taurus aratro 45
 Ingemere, et sulco attritus splendescere vomer.
 Illa seges demum votis respondet avari
 Agricolae, bis quae solem, bis frigora sensit ;
 Illius immensae ruperunt horrea messes.
 At prius ignotum ferro quam scindimus aequor, 50
 Ventos et varium caeli praediscere morem
 Cura sit ac patrios cultusque habitusque locorum,
 Et quid quaeque ferat regio et quid quaeque recuset.
 Hic segetes, illic veniunt felicius uvae,
 Arborei fetus alibi, atque iniussa virescunt 55
 Gramina. Nonne vides croceos ut Tmolus odores,
 India mittit ebur, molles sua tura Sabaei,
 At Chalybes nudi ferrum, viroaque Pontus
 Castorea, Eliadum palmas Epiros equarum ?
 Continuo has leges aeternaque foedera certis 60
 Imposuit natura locis, quo tempore primum
 Deucalion vacuum lapides iactavit in orbem,
 Unde homines nati, durum genus. Ergo age, terrae
 Pingue solum primis extemplo a mensibus anni
 Fortes invertant tauri, glaebasque iacentes 65

Pulverulenta coquat maturis solibus aestas;
 At si non fuerit tellus fecunda, sub ipsum
 Arcturum tenui sat erit suspendere sulco:
 Illic, officiant laetis ne frugibus herbae,
 Hic, sterilem exiguus ne deserat umor harenam. 70

Alternis idem tonsas cessare novales,
 Et segnem patiere situ durescere campum;
 Aut ibi flava seres mutato sidere farra,
 Unde prius laetum siliqua quassante legumen
 Aut tenuis fetus viciae tristisque lupini 75
 Sustuleris fragiles calamos silvamque sonantem.

Urit enim lini campum seges, urit avenae,
 Urunt Lethaeo perfusa papavera somno:
 Sed tamen alternis facilis labor, arida tantum
 Ne saturare fimo pingui pudeat sola neve 80
 Effetos cinerem immundum iactare per agros.

Sic quoque mutatis requiescunt fetibus arva;
 Nec nulla interea est inaratae gratia terrae.
 Saepe etiam steriles incendere profuit agros,
 Atque levem stipulam crepitantibus urere flammis: 85

Sive inde occultas vires et pabula terrae
 Pingua concipiunt, sive illis omne per ignem
 Excoquitur vitium atque exudat inutilis umor,
 Seu plures calor ille vias et caeca relaxat
 Spiramenta, novas veniat qua sucus in herbas; 90
 Seu durat magis, et venas adstringit hiantes,
 Ne tenues pluviae rapidive potentia solis
 Acrior aut Boreae penetrabile frigus adurat.

Multum adeo, rastris glaebas qui frangit inertes
 Vimineasque trahit crates, iuvat arva, neque illum 95
 Flava Ceres alto nequiquam spectat Olympo;
 Et qui, proscisso quae suscitatur aequore terga,
 Rursus in obliquum verso perrumpit aratro
 Exercetque frequens tellurem atque imperat arvis.

Umida solstitia atque hiemes orate serenas, 100
 Agricolae: hiberno laetissima pulvere farra,
 Laetus ager; nullo tantum se Mysia cultu
 Iactat et ipsa suas mirantur Gargara messes.
 Quid dicam, iacto qui semine comminus arva
 Insequitur, cumulosque ruit male pinguis harenae, 105

Deinde satis fluvium inducit rivosque sequentes,
 Et, cum exustus ager morientibus aestuat herbis,
 Ecce supercilio clivosi tramitis undam
 Elicit? Illa cadens raucum per levia murmur
 Saxa ciet, scatebrisque arentia temperat arva. 110
 Quid qui, ne gravidis procumbat culmus aristis,
 Luxuriem segetum tenera depascit in herba,
 Cum primum sulcos aequant sata, quique paludis
 Collectum umorem bibula deducit harena?
 Praesertim incertis si mensibus amnis abundans 115
 Exit et obducto late tenet omnia limo,
 Unde cavae tepido sudant umore lacunae.
 Nec tamen, haec cum sint hominumque boumque labores
 Versando terram experti, nihil improbus anser
 Strymoniaeque grues et amaris intuba fibris 120
 Officiunt aut umbra nocet. Pater ipse colendi
 Haud facilem esse viam voluit, primusque per artem
 Movit agros curis acuens mortalia corda,
 Nec torpere gravi passus sua regna veterno.
 Ante Iovem nulli subigebant arva coloni; 125
 Ne signare quidem aut partiri limite campum
 Fas erat: in medium quaerebant, ipsaque tellus
 Omnia liberius nullo poscente ferebat.
 Ille malum virus serpentibus addidit atris,
 Praedarique lupos iussit pontumque moveri, 130
 Mellaque decussit foliis, ignemque removit,
 Et passim rivis currentia vina repressit,
 Ut varias usus meditando extunderet artes
 Paullatim, et sulcis frumenti quaereret herbam,
 Ut silicis venis abstrusum excuderet ignem. 135
 Tunc alnos primum fluvii sensere cavatas;
 Navita tum stellis numeros et nomina fecit
 Pleiadas, Hyadas, claramque Lycaonis Arcton;
 Tum laqueis captare feras et fallere visco
 Inventum, et magnos canibus circumdare saltus; 140
 Atque alius latum funda iam verberat amnem.
 Alta petens, pelagoque alius trahit umida lina;
 Tum ferri rigor atque argutae lamina serrae,
 (Nam primi cuneis scindebant fissile lignum)
 Tum variae venerunt artes. Labor omnia vicit 145

Inprobus, et duris urguens in rebus egestas.
 Prima Ceres ferro mortales vertere terram
 Instituit, cum iam glandes atque arbute sacrae
 Deficerent silvae et victum Dodona negaret.
 Mox et frumentis labor additus, ut mala culmos 150
 Esset robigo, segnisque horreret in arvis
 Carduus: intereunt segetes, subit aspera silva,
 Lappaeque tribolique, interque nitentia culta
 Infelix lolium et steriles dominantur avenae.
 Quod nisi et adsiduis herbam insectabere rastris, 155
 Et sonitu terrebis aves, et ruris opaci
 Falce premes umbras, votisque vocaveris imbrem,
 Heu magnum alterius frustra spectabis acervom,
 Concussaue famem in silvis solabere quercu.

Dicendum et, quae sint duris agrestibus arma, 160
 Quis sine nec potuere seri nec surgere messes:
 Vomis et inflexi primum grave robur aratri
 Tardaque Eleusinae matris volventia plaustra,
 Tribulaque traehaeque, et iniquo pondere rastri;
 Virgea praeterea Celei vilisque supellex, 165
 Arbuteae crates et mystica vannus Iacchi.
 Omnia quae multo ante memor provisita repones,
 Si te digna manet divini gloria ruris.

Continuo in silvis magna vi flexa domatur
 In burim, et curvi formam accipit ulmus aratri. 170
 Huic a stirpe pedes temo protentus in octo,
 Binae aures, duplici aptantur dentalia dorso,
 Stivaque, quae currus a tergo torqueat imos.
 Caeditur et tilia ante iugo levis altaque fagus,
 Et suspensa focus explorat robora fumus. 175

Possum multa tibi veterum praecepta referre,
 Ni refugis tenuisque piget cognoscere curas.
 Area cum primis ingenti aequanda cylindro
 Et vertenda manu et creta solidanda tenaci,
 Ne subeant herbae neu pulvere victa fatiscat, 180
 Tum variae inludant pestes: saepe exiguus mus
 Sub terris posuitque domos atque horrea fecit,
 Aut oculis capti fodere cubilia talpae,
 Inventusque cavis bufo et quae plurima terrae
 Monstra ferunt, populatque ingentem farris acervom 185

Curculio atque inopi metuens formica senectae.
 Contemplator item, cum se nux plurima silvis
 Induet in florem et ramos curvabit olentes :
 Si superant fetus, pariter frumenta sequentur,
 Magnaque cum magno veniet tritura calore ; 190
 At si luxuria foliorum exuberat umbra,
 Nequiquam pingues palea teret area culmos.
 Semina vidi equidem multos medicare serentes,
 Et nitro prius et nigra perfundere amurca,
 Grandior ut fetus siliquis fallacibus esset, 195
 Et, quamvis igni exiguo, properata maderent.
 Vidi lecta diu et multo spectata labore
 Degenerare tamen, ni vis humana quotannis
 Maxima quaeque manu legeret. Sic omnia fatis
 In peius ruere ac retro sublapsa referri, 200
 Non aliter quam qui adverso vix flumine lembum
 Remigiis subigit, si bracchia forte remisit,
 Atque illum praeceps pronò rapit alveus amni.
 Praeterea tam sunt Arcturi sidera nobis
 Haedorumque dies servandi et lucidus Anguis, 205
 Quam quibus in patriam ventosa per aequora vectis
 Pontus et ostriferi fauces tentantur Abydi.
 Libra die somnique pares ubi fecerit horas,
 Et medium luci atque umbris iam dividit orbem,
 Exercete, viri, tauros, serite hordea campis 210
 Usque sub extremum brumae intractabilis imbrem ;
 Nec non et lini segetem et Cereale papaver
 Tempus humo tegere et iamdudum incumbere aratris
 Dum sicca tellure licet, dum nubila pendent.
 Vere fabis satio ; tum te quoque, medica, putres, 215
 Accipiunt sulci, et milio venit annua cura,
 Candidus auratis aperit cum cornibus annum
 Taurus, et adverso cedens Canis occidit astro.
 At si triticeam in messem robustaque farra
 Exercebis humum, solisque instabis aristas, 220
 Ante tibi Eoae Atlantides abscondantur
 Cnosiaque ardentis decedat stella Coronae,
 Debita quam sulcis committas semina quamque
 Invitae properes anni spem credere terrae.
 Multi ante occasum Maiæ coepere : sed illos 225

Expectata seges vanis elusit aristis.
 Si vero viciamque seres vilemque phaselum,
 Nec Pelusiaca curam aspernabere lentis,
 Haud obscura cadens mittet tibi signa Bootes :
 Incipe et ad medias sementem extende pruinas. 230
 Idcirco certis dimensum partibus orbem
 Per duodena regit mundi sol aureus astra.
 Quinque tenent caelum zonae : quarum una corusco
 Semper sole rubens et torrida semper ab igni ;
 Quam circum extremae dextra. laevaue trahuntur 235
 Caeruleae, glacie concretae atque imbribus atris ;
 Has inter mediamque duae mortalibus aegris
 Munere concessae divom, et via secta per ambas,
 Obliquus qua se signorum verteret ordo.
 Mundus, ut ad Scythiam Rhipaeasque arduus arces 240
 Consurgit, premitur Libyae devexus in austros.
 Hic vertex nobis semper sublimis ; at illum
 Sub pedibus Styx atra videt Manesque profundi.
 Maximus hic flexu sinuoso elabitur Anguis
 Circum perque duas in morem fluminis Arctos, 245
 Arctos Oceani metuentes aequore tingui.
 Illic, ut perhibent, aut intempesta silet nox
 Semper et obtenta densentur nocte tenebrae ;
 Aut redit a nobis Aurora diemque reducit,
 Nosque ubi primus equis Oriens adflavit anhelis, 250
 Illic sera rubens accendit lumina Vesper.
 Hinc tempestates dubio praediscere caelo
 Possumus, hinc messisque diem tempusque serendi,
 Et quando infidum remis impellere marmor
 Conveniat, quando armatas deducere classes, 255
 Aut tempestivam silvis evertere pinum.
 Nec frustra signorum obitus speculamur et ortus
 Temporibusque parem diversis quattuor annum.
 Frigidus agricolam si quando continet imber,
 Multa, forent quae mox caelo properanda sereno, 260
 Maturare datur : durum procudit arator
 Vomeris obtusi dentem, cavat arbore lintres,
 Aut pecori signum aut numeros impressit acervis.
 Exacuunt alii vallos furcasque bicornes,
 Atque Amerina parant lentae retinacula viti. 265

Nunc facilis rubea texatur fiscina virga,
 Nunc torrete igni fruges, nunc frangite saxo.
 Quippe etiam festis quaedam exercere diebus
 Fas et iura sinunt: rivos deducere nulla
 Relligio vetuit, segeti praetendere saepem, 270
 Insidias avibus moliri, incendere vepres,
 Balantumque gregem fluvio mersare salubri.
 Saepe oleo tardi costas agitator aselli
 Vilibus aut onerat pomis, lapidemque revertens
 Incusum aut atrae massam picis urbe reportat. 275
 Ipsa dies alios alio dedit ordine Luna
 Felices operum. Quintam fuge: pallidus Orcus
 Eumenidesque satae; tum partu Terra nefando
 Coeumque Iapetumque creat saevomque Typhoea
 Et coniuratos caelum rescindere fratres. 280
 Ter sunt conati imponere Pelio Ossam
 Scilicet, atque Ossae frondosum involvere Olympum;
 Ter pater extructos disiecit fulmine montes.
 Septima post decimam felix et ponere vitem
 Et prensos domitare boves et licia telae 285
 Addere. Nona fugae melior, contraria furtis.
 Multa adeo gelida melius se nocte dedere,
 Aut cum sole novo terras irrorat Eous.
 Nocte leves melius stipulae, nocte arida prata
 Tondentur, noctes lentus non deficit umor. 290
 Et quidam seros hiberni ad luminis ignes
 Pervigilat, ferroque faces inspicat acuto;
 Interea longum cantu solata laborem
 Arguto coniunx percurrit pectine telas,
 Aut dulcis musti Volcano decoquit umorem 295
 Et foliis undam trepidi despumat aheni.
 At rubicunda Ceres medio succiditur aestu,
 Et medio tostas aestu terit area fruges.
 Nudus ara, sere nudus; hiemps ignava colono.
 Frigoribus parto agricolae plerumque fruuntur, 300
 Mutuaeque inter se laeti convivia curant.
 Invitat genialis hiemps curasque resolvit,
 Ceu pressae cum iam portum tetigere carinae
 Puppibus et laeti nautae imposuere coronas.
 Sed tamen et quernas glandes tum stringere tempus 305

Et lauri bacas oleamque cruentaque myrta ;
 Tum gruibus pedicas et retia ponere cervis,
 Auritosque sequi lepores ; tum figere dammas
 Stuppea torquentem Balearis verbera fundae,
 Cum nix alta iacet, glaciem cum flumina trudunt. 310
 Quid tempestates autumni et sidera dicam,
 Atque, ubi iam breviorque dies et mollior aestas,
 Quae vigilanda viris ; vel cum ruit imbriferum ver,
 Spicea iam campis cum messis inhorruit et cum
 Frumenta in viridi stipula lactentia turgent ? 315
 Saepe ego, cum flavis messorum induceret arvis
 Agricola et fragili iam stringeret hordea culmo,
 Omnia ventorum concurrere proelia vidi,
 Quae gravidam late segetem ab radicibus imis
 Sublimem expulsam eruerent, ita turbine nigro 320
 Ferret hiemps culmumque levem stipulasque volantes.
 Saepe etiam immensum caelo venit agmen aquarum,
 Et foedam glomerant tempestatem imbris atris
 Collectae ex alto nubes ; ruit arduus aether,
 Et pluvia ingenti sata laeta boumque labores 325
 Diluit ; implentur fossae et cava flumina crescunt
 Cum sonitu fervetque fretis spirantibus aequor.
 Ipse Pater media nimborum in nocte corusca
 Fulmina molitur dextra : quo maxima motu
 Terra tremit ; fugere ferae et mortalia corda 330
 Per gentes humilis stravit pavor : ille flagranti
 Aut Athon aut Rhodopen aut alta Ceraunia telo
 Deiiicit ; ingeminant Austri et densissimus imber :
 Nunc nemora ingenti vento ; nunc litora plangunt.
 Hoc metuens caeli menses et sidera serva, 335
 Frigida Saturni sese quo stella receptet ;
 Quos ignis caelo Cyllenius erret in orbes.
 In primis venerare deos, atque annua magnae
 Sacra refer Cereri laetis operatus in herbis
 Extremae sub casum hiemis, iam vere sereno. 340
 Tum pingues agni et tum mollissima vina,
 Tum somni dulces densaeque in montibus umbrae.
 Cuncta tibi Cererem pubes agrestis adoret :
 Cui tu lacte favos et miti dilue Baccho,
 Terque novas circum felix eat hostia fruges, 345

Omnis quam chorus et socii comitentur ovantes,
 Et Cererem clamore vocent in tecta; neque ante
 Falcem maturis quisquam supponat aristas,
 Quam Cereri torta redimitus tempora quercu
 Det motus inkompositos et carmina dicat.

350

Atque haec ut certis possemus discere signis,
 Aestusque pluviasque et agentes frigora ventos,
 Ipse Pater statuit, quid menstrua luna moneret,
 Quo signo caderent Austri, quid saepe videntes
 Agricolae propius stabulis armenta tenerent.

355

Continuo ventis surgentibus aut freta ponti
 Incipiunt agitata tumescere et aridus altis
 Montibus audiri fragor, aut resonantia longe
 Litora misceri et nemorum increbrescere murmur.

360

Iam sibi tum curvis male temperat unda carinis,
 Cum medio celeres revolant ex aequore mergi
 Clamoreque ferunt ad litora, cumque marinae
 In sicco ludunt fulicae, notasque paludes
 Deserit atque altam supra volat ardea nubem.

Saepe etiam stellas vento impendente videbis
 Praecipites caelo labi, noctisque per umbram
 Flammarum longos a tergo albescere tractus;
 Saepe levem paleam et frondes volitare caducas,
 Aut summa nantes in aqua colludere plumas.

365

At Boreae de parte trucis cum fulminat, et cum
 Eurique Zephyrique tonat domus: omnia plenis
 Rura natant fossis, atque omnis navita ponto
 Umida vela legit. Numquam imprudentibus imber
 Obfuit: aut illum surgentem vallibus imis

370

Aëriae fugere grues, aut bucula caelum
 Suspiciens patulis captavit naribus auras,
 Aut arguta lacus circumvolitavit hirundo
 Et veterem in limo ranae cecinere querellam.

375

Saepius et tectis penetralibus extulit ova
 Angustum formica terens iter, et bibit ingens
 Arcus, et e pastu decedens agmine magno
 Corvorum increpuit densis exercitus alis.

380

Iam variae pelagi volucres et quae Asia circum
 Dulcibus in stagnis rimantur prata Caystri,
 Certatim largos umeris infundere rores:

385

Nunc caput obiectare fretis, nunc currere in undas
Et studio incassum videas gestire lavandi.
Tum cornix plena pluviam vocat improba voce
Et sola in sicca secum spatiat harena.
Ne nocturna quidem carpentes pensa puellae 390
Nescivere hiemem, testa cum ardente viderent
Scintillare oleum et putres concrebrescere fungos.
Nec minus ex imbri soles et aperta serena
Prospicere et certis poteris cognoscere signis:
Nam neque tum stellis acies obtusa videtur, 395
Nec fratris radiis obnoxia surgere Luna,
Tenuia nec lanae per caelum vellera ferri;
Non tepidum ad solem pinnae in litore pandunt
Dilectae Thetidi alcyones, non ore solutos
Immundi meminere sues iactare maniplos. 400
At nebulae magis ima petunt campoque recumbunt,
Solis et occasum servans de culmine summo
Nequiquam seros exercet noctua cantus.
Apparet liquido sublimis in aëre Nisus,
Et pro purpureo poenas dat Scylla capillo: 405
Quacumque illa levem fugiens secatur aethera pinnis,
Ecce inimicus atrox magno stridore per auras
Insequitur Nisus; qua se fert Nisus ad auras,
Illa levem fugiens raptim secatur aethera pinnis.
Tum liquidas corvi presso ter gutture voces 410
Aut quater ingeminant, et saepe cubilibus altis
Nescio qua praeter solitum dulcedine laeti
Inter se in foliis strepitant; iuvat imbris actis
Progeniem parvam dulcesque revisere nidos:
Haud equidem credo, quia sit divinitus illis 415
Ingenium aut rerum fato prudentia maior;
Verum ubi tempestas et caeli mobilisumor
Mutavere vices et Iuppiter uvidus Austris
Denset erant quae rara modo, et quae densa relaxat,
Vertuntur species animorum, et pectora motus 420
Nunc alios, alios dum nubila ventus agebat,
Concipiunt: hinc ille avium concentus in agris
Et laetae pecudes et ovantes gutture corvi.
Si vero solem ad rapidum lunasque sequentes
Ordine respicies, numquam te crastina fallat 425

Hora, neque insidiis noctis capiere serenae.
Luna, revertentes cum primum colligit ignes,
Si nigrum obscuro comprehenderit aëra cornu,
Maximus agricolis pelagoque parabitur imber :
At si virgineum suffuderit ore ruborem, 430
Ventus erit : vento semper rubet aurea Phoebe.
Sin ortu quarto (namque is certissimus auctor)
Pura neque obtunsis per caelum cornibus ibit,
Totus et ille dies et qui nascentur ab illo
Exactum ad mensem pluvia ventisque carebunt, 435
Votaque servati solvent in litore nautae
Glaucō et Panopeae et Inoo Melicertae.
Sol quoque et exorians et cum se condet in undas,
Signa dabit ; solem certissima signa sequuntur,
Et quae mane refert et quae surgentibus astris. 440
Ille ubi nascentem maculis variaverit ortum
Conditus in nubem medioque refugerit orbe,
Suspecti tibi sint imbres ; namque urguet ab alto
Arboribusque satisque Notus pecorique sinister.
Aut ubi sub lucem densa inter nubila sese 445
Diversi rumpent radii, aut ubi pallida surget
Tithoni croceum linquens Aurora cubile,
Heu male tum mites defendet pampinus uvas ;
Tam multa in tectis crepitans salit horrida grando.
Hoc etiam, emenso cum iam decedit Olympo, 450
Profuerit meminisse magis ; nam saepe videmus
Ipsius in vultu varios errare colores,
Caeruleus pluviam denuntiat, igneus Euros.
Sin maculae incipient rutilo immiscerier igni,
Omnia tum pariter vento nimbisque videbis 455
Fervere. Non illa quisquam me nocte per altum
Ire neque a terra moneat convellere funem.
At si, cum referetque diem condetque relatum,
Lucidus orbis erit, frustra terrebere nimbis,
Et claro silvas cernes Aquilone moveri. 460
Denique quid vesper serus vehat, unde serenas
Ventus agat nubes, quid cogitet umidus Auster,
Sol tibi signa dabit. Solem quis dicere falsum
Audeat ? Ille etiam caecos instare tumultus
Saepe monet fraudemque et operata tumescere bella. 465

Ille etiam extincto miseratus Caesare Roman,
 Cum caput obscura nitidum ferrugine texit,
 Impiaque aeternam timuerunt saecula noctem.
 Tempore quamquam illo tellus quoque et aequora ponti
 Obscenaque canes importunaeque volucres 470
 Signa dabant. Quotiens Cyclopum effervere in agros
 Vidimus undantem ruptis fornacibus Aetnam,
 Flammarumque globos liquefactaque volvere saxa!
 Armorum sonitum toto Germania caelo
 Audiit, insolitis tremuerunt motibus Alpes. 475
 Vox quoque per lucos volgo exaudita silentes
 Ingens, et simulacra modis pallentia miris
 Visa sub obscurum noctis, pecudesque locutae,
 Infandum! sistunt amnes terraeque dehiscunt,
 Et maestum illacrimat templis ebur aeraque sudant. 480
 Proluit insano contorquens vertice silvas
 Fluviorum rex Eridanus, camposque per omnes
 Cum stabulis armenta tulit. Nec tempore eodem
 Tristibus aut exitis fibrae apparere minaces
 Aut puteis manare cruor cessavit, et altae 485
 Per noctem resonare lupis ululantibus urbes.
 Non alias caelo ceciderunt plura sereno
 Fulgura, nec diri totiens arsere cometae.
 Ergo inter sese paribus concurrere telis
 Romanas acies iterum videre Philippi; 490
 Nec fuit indignum superis, bis sanguine nostro
 Emathiam et latos Haemi pinguescere campos.
 Scilicet et tempus veniet, cum finibus illis
 Agricola incurvo terram molitus aratro
 Exesa inveniet scabra robigine pila, 495
 Aut gravibus rastris galeas pulsabit inanes,
 Grandiaque effossis mirabitur ossa sepulchris.
 Di patrii, indigetes, et Romule Vestaque mater,
 Quae Tuscum Tiberim et Romana Palatia servas,
 Hunc saltem everso iuvenem succurrere saeclo 500
 Ne prohibete. Satis iam pridem sanguine nostro
 Laomedonteae luimus periuria Troiae:
 Iam pridem nobis caeli te regia, Caesar,
 Invidet, atque hominum queritur curare triumphos,
 Quippe ubi fas versum atque nefas: tot bella per orbem, 505

Tam multae scelerum facies; non ullus aratro
Dignus honos; squalent abductis arva colonis,
Et curvae rigidum falces conflantur in ensem.
Hinc movet Euphrates, illinc Germania bellum;
Vicinae ruptis inter se legibus urbes
Arma ferunt; saevit toto Mars impius orbe:
Ut cum carceribus sese effudere quadrigae,
Addunt in spatia, et frustra retinacula tendens
Fertur equis auriga, neque audit currus habenas.

510

P. VERGILI MARONIS
G E O R G I C O N
LIBER SECUNDUS

HACTENUS arborum cultus et sidera caeli;
Nunc te, Bacche, canam, nec non silvestria tecum
Virgulta et prolem tarde crescentis olivae.
Huc, pater o Lenaeae (tuis hic omnia plena
Muneribus, tibi pampineo gravidus autumnus 5
Floret ager, spumat plenis vindemia labris)
Huc, pater o Lenaeae, veni, nudataque musto
Tingue novo mecum direptis crura cothurnis.
Principio arboribus varia est natura creandis.
Namque aliae nullis hominum cogentibus ipsae 10
Sponte sua veniunt camposque et flumina late
Curva tenent, ut molle siler lentaeque genistae
Populus et glauca canentia fronde salicta;
Pars autem posito surgunt de semine, ut altae
Castaneae, nemorumque Iovi quae maxima frondet 15
Aesculus, atque habitae Graiis oracula quercus.
Pullulat ab radice aliis densissima silva,
Ut cerasis ulmisque; etiam Parnasia laurus
Parva sub ingenti matris se subicit umbra.
Hos natura modos primum dedit; his genus omne 20
Silvarum fruticumque viret nemorumque sacrorum.
Sunt alii, quos ipse via sibi repperit usus.
Hic plantas tenero abscindens de corpore matrum
Deposuit sulcis; hic stirpes obruit arvo
Quadrifidasque sudores et acuto robore vallos. 25

Silvarumque aliae pressos propaginis arcus
 Expectant et viva sua plantaria terra;
 Nil radicis egent aliae, summumque putator
 Haud dubitat terrae referens mandare cacumen.
 Quin et caudicibus sectis (mirabile dictu) 30
 Truditur e sicco radix oleagina ligno.
 Et saepe alterius ramos impune videmus
 Vertere in alterius, mutataeque insita mala
 Ferre pirum, et prunis lapidosa rubescere corna.
 Quare agite o proprios generatim discite cultus 35
 Agricolae, fructusque feros mollite colendo,
 Neu segnes iaceant terrae. Iuvat Ismara Baccho
 Conserere atque olea magnum vestire Taburnum.
 Tuque ades, inceptumque una decurre laborem,
 O decus, o famae merito pars maxima nostrae, 40
 Maecenas, pelagoque volans da vela patenti.
 Non ego cuncta meis amplecti versibus opto,
 Non, mihi si linguae centum sint oraue centum,
 Ferrea vox; ades et primi lege litoris oram;
 In manibus terrae: non hic te carmine ficto 45
 Atque per ambages et longa exorsa tenebo.
 Sponte sua quae se tollunt in luminis oras,
 Infecunda quidem, sed laeta et fortia surgunt;
 Quippe solo natura subest. Tamen haec quoque, si quis
 Inserat aut scrobibus mandet mutata subactis, 50
 Exuerint silvestrem animum, cultuque frequenti
 In quascumque voles artes haud tarda sequentur.
 Nec non et sterilis quae stirpibus exit ab imis,
 Hoc faciat, vacuos si sit digesta per agros:
 Nunc altae frondes et rami matris opacant 55
 Crescentique adimunt fetus uruntque ferentem.
 Iam, quae seminibus iactis se sustulit arbos,
 Tarda venit, seris factura nepotibus umbram,
 Pomaque degenerant sucos oblita priores,
 Et turpes avibus praedam fert uva racemos. 60
 Scilicet omnibus est labor impendendus, et omnes
 Cogendae in sulcum ac multa mercede domandae.
 Sed truncis oleae melius, propagine vites
 Respondent, solido Paphiae de robore myrtus;
 Plantis et durae coryli nascuntur et ingens 65

Fraxinus Herculeaeque arbos umbrosa coronae
 Chaoniiue Patris glandes; etiam ardua palma
 Nascitur et casus abies visura marinos.

Inseritur vero et fetu nucis arbutus horrida,
 Et steriles platani malos gessere valentes; 70
 Castaneae fagus, ornusque incanuit albo
 Flore piri, glandemque sues fregere sub ulmis.
 Nec modus inserere atque oculos imponere simplex.
 Nam qua se medio trudunt de cortice gemmae
 Et tenues rumpunt tunicas, angustus in ipso 75
 Fit nodo sinus: huc aliena ex arbore germen
 Includunt udoque docent inolescere libro:
 Aut rursum enodes trunci resecantur, et alte
 Finditur in solidum cuneis via, deinde feraces
 Plantae immittuntur: nec longum tempus, et ingens 80
 Exiit ad caelum ramis felicibus arbos
 Miraturque novas frondes et non sua poma.

Praeterea genus haud unum nec fortibus ulmis
 Nec salici lotoque neque Idaeis cyparissis,
 Nec pingues unam in faciem nascuntur olivae, 85
 Orchades et radii et amara pausia baca,
 Pomaque et Alcinoi silvae, nec surculus idem
 Crustumii Syriisque piris gravibusque volaemis.
 Non eadem arboribus pendet vindemia nostris,
 Quam Methymnaeo carpit de palmite Lesbos; 90
 Sunt Thasiae vites, sunt et Mareotides illae,
 Pinguibus hae terris habiles, levioribus illae,
 Et passo psithia utilior tenuisque lageos
 Tentatura pedes olim vincturaque linguam,
 Purpureae preciaeque, et quo te carmine dicam, 95
 Rhaetica? Nec cellis ideo contende Falernis.
 Sunt et Aminneae vites, firmissima vina,
 Tmolius assurgit quibus et rex ipse Phanaeus;
 Argitisque minor, cui non certaverit ulla
 Aut tantum fluere aut totidem durare per annos. 100
 Non ego te, dis et mensis accepta secundis,
 Transierim, Rhodia, et tumidis, bumaste, racemis.
 Sed neque quam multae species, nec nomina quae sint,
 Est numerus: neque enim numero comprehendere refert;
 Quem qui scire velit, Libyci velit aequoris idem 105

Discere quam multae Zephyro turbentur harenae,
 Aut ubi navigiis violentior incidit Eurus,
 Nosse quot Ionii veniant ad litora fluctus.

Nec vero terrae ferre omnes omnia possunt.
 Fluminibus salices crassisque paludibus alni 110

Nascuntur, steriles saxosis montibus orni;
 Litora myrtetis laetissima; denique apertos
 Bacchus amat colles, Aquilonem et frigora taxi.
 Aspice et extremis domitum cultoribus orbem
 Eoasque domos Arabum pictosque Gelonos: 115

Divisae arboribus patriae. Sola India nigrum
 Fert hebenum, solis est turea virga Sabaeis.

Quid tibi odorato referam sudantia ligno
 Balsamaque et bacas semper frondentis acanthi? 120

Quid nemora Aethiopum molli canentia lana,
 Velleraque ut foliis depectant tenuia Seres;

Aut quos Oceano propior gerit India lucos,
 Extremi sinus orbis, ubi aëra vincere summum
 Arboris haud ullae iactu potuere sagittae?

Et gens illa quidem sumptis non tarda pharetris. 125
 Media fert tristes sucos tardumque saporem
 Felicis mali, quo non praesentius ullum,

Pocula si quando saevae infecere novercae,
 Miscueruntque herbas et non innoxia verba,

Auxilium venit ac membris agit atra venena. 130
 Ipsa ingens arbos faciemque simillima lauro;
 Et, si non alium late iactaret odorem,

Laurus erat: folia haud ullis labentia ventis;
 Flos ad prima tenax; animas et olentia Medi
 Ora foveant illo et senibus medicantur anhelis. 135

Sed neque Medorum silvae ditissima terra
 Nec pulcher Ganges atque auro turbidus Hermus
 Laudibus Italiae certent, non Bactra neque Indi
 Totaque turiferis Panchaia pinguis harenis.

Haec loca non tauri spirantes naribus ignem 140
 Invertere satis immanis dentibus hydri,
 Nec galeis densisque virum seges horruit hastis;

Sed gravidae fruges et Bacchi Massicus umor
 Implevere; tenent oleae armentaque laeta.

Hinc bellator equos campo sese arduus infert; 145

Hinc albi, Clitumne, greges et maxima taurus
 Victima, saepe tuo perfusi flumine sacro,
 Romanos ad templa deum duxere triumphos.
 Hic ver adsidium atque alienis mensibus aestas :
 Bis gravidæ pecudes, bis pomis utilis arbos. 150
 At rabidæ tigres absunt et saeva leonum
 Semina, nec miseros fallunt aconita legentes,
 Nec rapit immensos orbes per humum, neque tanto
 Squameus in spiram tractu se colligit anguis.
 Adde tot egregias urbes operumque laborem, 155
 Tot congesta manu praeruptis oppida saxis
 Fluminaque antiquos subter labentia muros.
 An mare quod supra memorem, quodque adluit infra?
 Anne lacus tantos? Te, Lari maxime, teque,
 Fluctibus et fremitu adsurgens Benace marino? 160
 An memorem portus Lucrinoque addita claustra
 Atque indignatum magnis stridoribus aequor,
 Iulia qua ponto longe sonat unda refuso
 Tyrrhenusque fretis immittitur aestus Avernis?
 Haec eadem argenti rivos aerisque metalla 165
 Ostendit venis atque auro plurima fluxit.
 Haec genus acre virum, Marsos pubemque Sabellam,
 Adsuetumque malo Ligurem, Volcosque verutos
 Extulit; haec Decios, Marios, magnosque Camillos,
 Scipiadas duos bello, et te, maxime Caesar, 170
 Qui nunc extremis Asiae iam victor in oris
 Inbellem avertis Romanis arcibus Indum.
 Salve, magna parens frugum, Saturnia tellus,
 Magna virum: tibi res antiquae laudis et artis
 Ingredior, sanctos ausus recludere fontes, 175
 Ascræumque cano Romana per oppida carmen.
 Nunc locus arborum ingeniis, quae robora cuique,
 Quis color, et quae sit rebus natura ferendis.
 Difficiles primum terrae collesque maligni,
 Tenuis ubi argilla et dumosis calculus arvis, 180
 Palladia gaudent silva vivacis olivæ.
 Indicio est tractu surgens oleaster eodem
 Plurimus et strati bacis silvestribus agri.
 At quae pinguis humus dulcique uligine laeta,
 Quique frequens herbis et fertilis ubere campus 185

(Qualem saepe cava montis convalle solemus
 Despicere: huc summis licuntur rupibus amnes
 Felicemque trahunt limum) quique editus Austro
 Et filicem curvis invisam pascit aratri:
 Hic tibi praevalidas olim multoque fluentes 190
 Sufficiet Baccho vites, hic fertilis uvae,
 Hic laticis, qualem pateris libamus et auro,
 Inflavit cum pinguis ebur Tyrrhenus ad aras,
 Lancibus et pandis fumantia reddimus exta.
 Sin armenta magis studium vitulosque tueri 195
 Aut ovium fetum aut urentes culta capellas,
 Saltus et saturi petito longinqua Tarenti,
 Et qualem infelix amisit Mantua campum
 Pascentem niveos herboso flumine cynos:
 Non liquidi gregibus fontes, non gramina derunt; 200
 Et quantum longis carpent armenta diebus,
 Exigua tantum gelidus ros nocte reponet.
 Nigra fere et presso pinguis sub vomere terra,
 Et cui putre solum (namque hoc imitatur arando),
 Optima frumentis: non ullo ex aequore cernes 205
 Plura domum tardis decedere plaustra iuvencis.
 Aut unde iratus silvam devexit arator
 Et nemora evertit multos ignava per annos,
 Antiquasque domos avium cum stirpibus imis
 Eruit: illae altum nidis petiere relictis, 210
 At rudis enituit impulso vomere campus.
 Nam ieiuna quidem clivosi glarea ruris
 Vix humiles apibus casias roremque ministrat;
 Et tofus scaber et nigris exesa chelydri
 Creta negant alios aequae serpentibus agros 215
 Dulcem ferre cibum et curvas praebere latebras.
 Quae tenuem exhalat nebulam fumosque volucres,
 Et bibit umorem et, cum vult, ex se ipsa remittit,
 Quaeque suo semper viridis se gramine vestit,
 Nec scabie et salsa laedit robigine ferrum, 220
 Illa tibi laetis intextet vitibus ulmos,
 Illa ferax oleo est, illam experiere colendo
 Et facilem pecori et patientem vomeris unci.
 Talem dives arat Capua et vicina Vesaevio
 Ora iugo et vacuis Clanius non aequos Acerris. 225

Nunc quo quamque modo possis cognoscere dicam.
 Rara sit an supra morem si densa requires
 (Altera frumentis quoniam favet, altera Baccho,
 Densa magis Cereri, rarissima quaeque Lyaeo),
 Ante locum capies oculis alteque iubebis 230
 In solido puteum demitti omnemque repones
 Rursus humum et pedibus summas aequabis harenas.
 Si derunt, rarum, pecorique et vitibus almis
 Aptius uber erit; sin in sua posse negabunt
 Ire loca et scrobibus superabit terra repletis, 235
 Spissus ager: glaebas cunctantes crassaue terga
 Expecta et validis terram proscinde iuvenis.
 Salsa autem tellus et quae perhibetur amara,
 Frugibus infelix (ea nec mansuescit arando,
 Nec Baccho genus aut pomis sua nomina servat) 240
 Tale dabit specimen: tu spisso vimine qualos
 Colaue prelorum fumosis deripe tectis;
 Huc ager ille malus dulcesque a fontibus undae
 Ad plenum calcentur: aqua eluctabitur omnis
 Scilicet et grandes ibunt per vimina guttae; 245
 At sapor indicium faciet manifestus, et ora
 Tristia temptantum sensu torquebit amaror.
 Pinguis item quae sit tellus, hoc denique pacto
 Discimus: haud umquam manibus iactata fatiscit,
 Sed picis in morem ad digitos lentescit habendo. 250
 Umida maiores herbas alit, ipsaque iusto
 Laetior. Ah, nimium ne sit mihi fertilis illa
 Nec se praevalidam primis ostendat aristis!
 Quae gravis est ipso tacitam se pondere prodit, [255
 Quaeque levis. Promptum est oculis praediscere nigram,
 Et quis cui color. At scleratum exquirere frigus
 Difficile est: piceae tantum taxique nocentes
 Interdum aut hederæ pandunt vestigia nigrae.
 His animadversis terram multo ante memento
 Excoquere et magnos scrobibus concidere montes, 260
 Ante supinatas Aquiloni ostendere glaebas,
 Quam laetum infodias vitis genus. Optima putri
 Arva solo: id venti curant gelidaeque pruinae
 Et labefacta movens robustus iugera fossor.
 Ac si quos haud ulla viros vigilantia fugit, 265

Ante locum similem exquirunt, ubi prima paretur
 Arboribus seges et quo mox digesta feratur,
 Mutatam ignorent subito ne semina matrem.
 Quin etiam caeli regionem in cortice signant,
 Ut quo quaeque modo steterit, qua parte calores 270
 Austrinos tulerit, quae terga obverterit axi,
 Restituant: adeo in teneris consuescere multum est.
 Collibus an plano melius sit ponere vitem,
 Quaere prius. Si pinguis agros metabere campi,
 Densa sere: in denso non segnior ubere Bacchus. 275
 Sin tumulis adclive solum collesque supinos,
 Indulge ordinibus; nec setius omnis in unguem
 Arboribus positis secto via limite quadret.
 Ut saepe ingenti bello cum longa cohortes
 Explicuit legio, et campo stetit agmen aperto, 280
 Directaeque acies, ac late fluctuat omnis
 Aere rendenti tellus, necdum horrida miscent
 Proelia, sed dubius mediis Mars errat in armis:
 Omnia sint paribus numeris dimensa viarum;
 Non animum modo uti pascat prospectus inanem, 285
 Sed quia non aliter vires dabit omnibus aequas
 Terra, nec in vacuum poterunt extendere rami.
 Forsitan et scrobibus quae sint fastigia quaeras:
 Ausim vel tenui vitem committere sulco.
 Altior ac penitus terrae defigitur arbor, 290
 Aesculus in primis, quae quantum vertice ad auras
 Aetherias, tantum radice in Tartara tendit,
 Ergo non hiemes illam, non flabra neque imbres
 Convellunt: immota manet, multosque nepotes,
 Multa virum volvens durando saecula vincit. 295
 Tum fortis late ramos et brachia pandens
 Huc illuc media ipsa ingentem sustinet umbram.
 Neve tibi ad solem vergant vineta cadentem,
 Neve inter vites corylum sere; neve flagella
 Summa pete aut summa defringe ex arbore plantas 300
 (Tantus amor terrae) neu ferro laede retunso
 Semina, neve oleae silvestres insere truncos:
 Nam saepe incautis pastoribus excidit ignis,
 Qui furtim pingui primum sub cortice tectus
 Robora comprehendit, frondesque elapsus in altas 305

Ingentem caelo sonitum dedit; inde secutus
 Per ramos victor perque alta cacumina regnat,
 Et totum involvit flammis nemus et ruit atram
 Ad caelum picea crassus caligine nubem,
 Praesertim si tempestas a vertice silvis 310
 Incubuit, glomeratque ferens incendia ventus.
 Hoc ubi, non a stirpe valent caesaeque reverti
 Possunt atque ima similes revirescere terra.
 Infelix superat foliis oleaster amaris.

Nec tibi tam prudens quisquam persuadeat auctor 315
 Tellurem Borea rigidam spirante moveri.
 Rura gelu tum claudit hiemps; nec semine iacto
 Concretam patitur radicem affigere terrae.
 Optima vinetis satio, cum vere rubenti
 Candida venit avis longis invisā colubris, 320
 Prima vel autumnī sub frigora, cum rapidus Sol
 Nondum hiemem contingit equis, iam praeterit aestas.
 Ver adeo frondi nemorum, ver utile silvis;
 Vere tument terrae et genitalia semina poscunt.
 Tum pater omnipotens fecundis imbribus Aether 325
 Coniugis in gremium laetae descendit, et omnes
 Magnus alit magno commixtus corpore fetus.
 Avia tum resonant avibus virgulta canoris,
 Et Venerem certis repetunt armenta diebus;
 Parturit almus ager, Zephyrique tepentibus auris 330
 Laxant arva sinus; superat tener omnibus umor;
 Inque novos soles audent se germina tuto
 Credere, nec metuit surgentes pampinus Austros
 Aut actum caelo magnis Aquilonibus imbrem,
 Sed trudit gemmas et frondes explicat omnes. 335
 Non alios prima crescentis origine mundi
 Inluxisse dies aliumve habuisse tenorem
 Crediderim: ver illud erat, ver magnus agebat
 Orbis, et hibernis parcebant flatibus Euri,
 Cum primae lucem pecudes hausere, virumque 340
 Ferrea progenies duris caput extulit arvis,
 Immissaeque ferae silvis et sidera caelo.
 Nec res hunc tenerae possent perferre laborem,
 Si non tanta quies iret frigusque caloremque
 Inter, et exciperet caeli indulgentia terras. 345

Quod superest, quaecumque premes virgulta per agros,
 Sparge fimo pingui, et multa memor occule terra,
 Aut lapidem bibulum aut squalentes infode conchas:
 Inter enim labentur aquae, tenuisque subibit
 Halitus, atque animos tollent sata. Iamque reperti, 350
 Qui saxo super atque ingentis pondere testae
 Urguerent: hoc effusos munimen ad imbres,
 Hoc, ubi hiulca siti findit Canis aestifer arva.

Seminibus positis superest diducere terram
 Saepius ad capita et duros iactare bidentes, 355
 Aut presso exercere solum sub vomere et ipsa
 Flectere luctantes inter vineta iuvencos;

Tum leves calamos et rasae hastilia virgae
 Fraxineasque aptare sudes furcasque valentes,
 Viribus eniti quarum et contemnere ventos 360
 Adsuescant summasque sequi tabulata per ulmos.

Ac dum prima novis adolescit frondibus aetas,
 Parcendum teneris, et dum se laetus ad auras
 Palmes agit laxis per purum immissus habenis,
 Ipsa acie nondum falcis temptanda, sed uncis 365
 Carpendae manibus frondes interque legendae.
 Inde ubi iam validis amplexae stirpibus ulmos
 Exierint, tum stringe comas, tum brachia tonde:
 Ante reformidant ferrum; tum denique dura
 Exerce imperia et ramos compesce fluentes. 370

Texendae saepes etiam et pecus omne tenendum,
 Praecipue dum frons tenera imprudensque laborum;
 Cui super indignas hiemes solemque potentem
 Silvestres uri adsidue capraeque sequaces 375
 Inludunt, pascuntur oves avidaeque iuvencae.

Frigora nec tantum cana concreta pruina
 Aut gravis incumbens scopulis arentibus aestas,
 Quantum illi nocuere greges durique venenum
 Dentis et admorso signata in stirpe cicatrix.
 Non aliam ob culpam Baccho caper omnibus aris 380
 Caeditur, et veteres ineunt proscaenia ludi,
 Praemiaque ingeniis pagos et compita circum
 Thesidae posuere, atque inter pocula laeti
 Mollibus in pratis unctos saluere per utres.
 Nec non Ausonii Troia gens missa coloni 385

Versibus incomptis ludunt risuque soluto,
 Oraque corticibus sumunt horrenda cavatis,
 Et te, Bacche, vocant per carmina laeta, tibi que
 Oscilla ex alta suspendunt mollia pinu.
 Hinc omnis largo pubescit vinea fetu, 390
 Complentur vallesque cavae saltusque profundi
 Et quocumque deus circum caput egit honestum.
 Ergo rite suum Baccho dicemus honorem
 Carminibus patriis, lancesque et liba feremus,
 Et ductus cornu stabit sacer hircus ad aram, 395
 Pinguiaque in veribus torrebimus exta columnis.

Est etiam ille labor curandis vitibus alter,
 Cui numquam exhausti satis est: namque omne quotannis
 Terque quaterque solum scindendum glæbaque versis
 Aeternum frangenda bidentibus, omne levandum 400
 Fronde nemus. Redit agricolis labor actus in orbem,
 Atque in se sua per vestigia volvitur annus.
 Ac iam olim, seras posuit cum vinea frondes
 Frigidus et silvis Aquilo decussit honorem,
 Iam tum acer curas venientem extendit in annum 405
 Rusticus, et curvo Saturni dente relictam
 Persequitur vitem attondens fingitque putando.
 Primus humum fodito, primus devecta cremato
 Sarmenta, et vallos primus sub tecta referto;
 Postremus metito. Bis vitibus ingruit umbra, 410
 Bis segetem densis obducunt sentibus herbae;
 Durus uterque labor: laudato ingentia rura,
 Exiguum colito. Nec non etiam aspera rusci
 Vimina per silvam et ripis fluvialis harundo
 Caeditur, incultique exercet cura salicti. 415
 Iam vinctae vites, iam falcem arbusta reponunt,
 Iam canit effectos extremus vinitor antes:
 Sollicitanda tamen tellus pulvisque movendus,
 Et iam maturis metuendus Iuppiter uvis.

Contra non ulla est oleis cultura: neque illae 420
 Procurvam expectant falcem rastrosque tenaces,
 Cum semel haeserunt arvis aurasque tulerunt;
 Ipsa satis tellus, cum dente recluditur unco,
 Sufficit umorem et gravidas cum vomere fruges.
 Hoc pinguem et placitam Paci nutritor olivam. 425

Poma quoque, ut primum truncos sensere valentes
 Et viris habuere suas, ad sidera raptim
 Vi propria nituntur opisque haud indiga nostrae.
 Nec minus interea fetu nemus omne gravescit,
 Sanguineisque inculta rubent aviaria baxis. 430
 Tondentur cytisi, taedas silva alta ministrat,
 Pascunturque ignes nocturni et lumina fundunt.
 Et dubitant homines serere atque impendere curam?
 Quid maiora sequar? Salices humilesque genistae
 Aut illae pecori frondem aut pastoribus umbram 435
 Sufficiunt, saepemque satis et pabula melli.
 Et iuvat undantem buxo spectare Cytorum
 Naryciaeque picis lucos, iuvat arva videre
 Non rastris, hominum non ulli obnoxia curae.
 Ipsae Caucaseo steriles in vertice silvae, 440
 Quas animosi Euri adsidue franguntque feruntque,
 Dant alios aliae fetus, dant utile lignum
 Navigiis pinos, domibus cedrumque cupressosque.
 Hinc radios trivere rotis, hinc tympana plaustris
 Agricolae, et pandas ratibus posuere carinas. 445
 Viminibus salices, fecundae frondibus ulmi,
 At myrtus validis hastilibus et bona bello
 Cornus, Ituraeos taxi torquentur in arcus.
 Nec tiliae leves aut torno rasile buxum
 Non formam accipiunt ferroque cavantur acuto. 450
 Nec non et torrentem undam levis innatat alnus
 Missa Pado; nec non et apes examina condunt
 Corticibusque cavis vitiosaeque ilicis alvo.
 Quid memorandum aequae Baccheia dona tulerunt?
 Bacchus et ad culpam causas dedit; ille furentes 455
 Centauros leto domuit, Rhoeumque Pholumque
 Et magno Hylaeum Lapithis craterē minantem.
 O fortunatos nimium, sua si bona norint,
 Agricolas! quibus ipsa procul discordibus armis
 Fundit humo facilem victum iustissima tellus. 460
 Si non ingentem foribus domus alta superbis
 Mane salutantum totis vomit aedibus undam,
 Nec varios inhiant pulchra testudine postes,
 Inlusasque auro vestes Ephyreiaque aera,
 Alta neque Assyrio fucatur lana veneno, 465

Nec casia liquidi corrumpitur usus olivi;
 At secura quies et nescia fallere vita,
 Dives opum variarum, at latis otia fundis,
 Spelunca, vivique lacus, et frigida Tempe,
 Mugitusque boum, mollesque sub arbore somni 470
 Non absunt; illic saltus ac lustra ferarum,
 Et patiens operum exiguoque adsueta iuventus,
 Sacra deum, sanctique patres; extrema per illos
 Iustitia excedens terris vestigia fecit.

Me vero primum dulces ante omnia Musae, 475
 Quarum sacra fero ingenti percussus amore,
 Accipiant, caelique vias et sidera monstrent,
 Defectus solis varios lunaeque labores;
 Unde tremor terris, qua vi maria alta tumescant
 Obicibus ruptis rursusque in se ipsa resident, 480
 Quid tantum Oceano properent se tingere soles
 Hiberni, vel quae tardis mora noctibus obstet.
 Sin, has ne possim naturae accedere partes,
 Frigidus obstiterit circum praecordia sanguis,
 Rura mihi et rigui placeant in vallibus amnes, 485
 Flumina amem silvasque inglorius. O ubi campi
 Spercheosque et virginibus bacchata Lacaenis
 Taygeta, o qui me gelidis convallibus Haemi
 Sistat, et ingenti ramorum protegat umbra?
 Felix, qui potuit rerum cognoscere causas, 490
 Atque metus omnes et inexorabile fatum
 Subiecit pedibus strepitumque Acherontis avari.
 Fortunatus et ille, deos qui novit agrestes,
 Panaque Silvanumque senem Nymphasque sorores.
 Illum non populi fascēs, non purpura regum 495
 Flexit et infidos agitans discordia fratres,
 Aut coniurato descendens Dacus ab Histro,
 Non res Romanae perituraque regna: neque ille
 Aut doluit miserans inopem aut invidit habenti.
 Quos rami fructus, quos ipsa volentia rura 500
 Sponte tulere sua, carpsit, nec ferrea iura
 Insanumque forum aut populi tabularia vidit.
 Sollicitant alii remis freta caeca, ruuntque
 In ferrum, penetrant aulas et limina regum;
 Hic petit excidiis urbem miserosque penates, 505

Ut gemma bibat et Sarrano dormiat ostro;
 Condit opes alius defossoque incubat auro;
 Hic stupet attonitus rostris; hunc plausus hiantem
 Per cuneos geminatus enim plebisque patrumque
 Corripuit; gaudent perfusi sanguine fratrum, 510
 Exilioque domos et dulcia limina mutant
 Atque alio patriam quaerunt sub sole iacentem.
 Agricola incurvo terram dimovit aratro:
 Hinc anni labor, hinc patriam parvosque penates
 Sustinet, hinc armenta boum meritosque iuencos. 515
 Nec requies, quin aut pomis exuberet annus
 Aut fetu pecorum aut Cerealis mergite culmi,
 Proventuque oneret sulcos atque horrea vincat.
 Venit hiemps: teritur Sicyonia baca trapetis,
 Glânde sues laeti redeunt, dant arbuta silvae: 520
 Et varios ponit fetus autumnus, et alte
 Mitis in apricis coquitur vindemia saxis.
 Interea dulces pendent circum oscula nati,
 Casta pudicitiam servat domus, ubera vaccae
 Lactea demittunt, pinguesque in gramine laeto 525
 Inter se adversis luctantur cornibus haedi.
 Ipse dies agitat festos fususque per herbam,
 Ignis ubi in medio et socii cratera coronant,
 Te libans, Lenaeae, vocat, pecorisque magistris
 Velocis iaculi certamina ponit in ulmo, 530
 Corporaque agresti nudant praedura palaestrae.
 Hanc olim veteres vitam coluere Sabini,
 Hanc Remus et frater, sic fortis Etruria crevit
 Scilicet, et rerum facta est pulcherrima Roma,
 Septemque una sibi muro circumdedit arces. 535
 Ante etiam sceptrum Dictaei regis et ante
 Impia quam caesis gens est epulata iuencis,
 Aureus hanc vitam in terris Saturnus agebat;
 Necdum etiam audierant inflari classica, necdum
 Impositos duris crepitare incudibus enses. 540
 Sed nos immensum spatii confecimus aequor,
 Et iam tempus equom fumantia solvere colla.

NOTES.

[1—42. Prelude. Subject of Georgics: Tilling land, breeding cattle, keeping bees. Invocation of Gods—Sun and Moon, Bacchus, Ceres, Fauns, Nymphs, Neptune, Pan, Silvanus—and Augustus.]

1. *lactas*, 'rich', a picturesque rustic word adopted by V. So *sata lacta, pascua lacta, gramine lacto*, &c.

The subjunctives *faciat, conveniat, sit* are indirect questions depending on *canere*.

sidere: the stars, the common poetic sign of the seasons and weather, are with peculiar fitness so regarded in the Rustic Poem.

2. *Maecenas*, C. Cilnius Maecenas, Roman *eques* of great wealth and good Tuscan family, favourite and minister of Augustus, and patron and friend of the most distinguished poets of Rome. Vergil, Horace, Propertius, and Varius were all members of his circle. Horace (*Sat.* 1. 9) gives a charming description of the ease, good sense, kindliness and simplicity which characterised M.'s relations to the men of letters whom he befriended.

'Training the vine to the elm' was the ordinary method of culture.

3. 'How to tend cattle, what care is needed for keeping herds, what skill for the thrifty bees'.

qui cultus habendo pecori, dat. of object or work contemplated, like *decemviri legibus scribendis*: a natural variation for the simpler and vaguer construction with the genitive which we have in *cura boum*.

4. Notice hiatus, *pecori | apibus*.

5. *hinc canere incipiam*, 'now shall I essay to sing'; *hinc* frequently so used in the *beginning* of writings.

6. *lumina*, the sun and moon. [Some make 5—9 all one sentence and identify sun and moon with Liber and Ceres, which is hardly likely.]

Observe the melodious and imaginative expression 'lead along the heavens the gliding year', suggesting the grand and noiseless movement of the seasons.

caelo, poetic use of local abl. (movement along): so *portantur pelago*, *A.* 1. 364: *recto flumine ducam*, *A.* VIII. 57, &c.

7. *Liber*, old Latin deity, protecting the vine: afterwards identified with the Greek Bacchus, as *Ceres* with Demeter goddess of corn.

8. *Chaoniam glandem*, 'the Chaonian acorn' from Chaonia, district of Epirus, N. of Greece. The epithet is suggestive and picturesque, for here were the oak-groves of Dodona, the most ancient sanctuary and oracle of Greece. See below 149, II. 16.

Notice *arista*, abl. of thing *received* in exchange; one of the commoner constructions of *nuto*.

9. 'The draughts of Achelous', poetic for 'water' with another picturesque historic suggestion: Achelous being the famous river in Aetolia, W. of Greece; and the name being used by Greek poets from old times for 'water'.

10. *praesentia*, used by Vergil specially of Gods, almost = 'powerful': cf. *Aen.* XII. 152 *si quid praesentius audes*, *G.* II. 127 *praesentius auxilium*, &c.

Fauni, rustic gods belonging to the old Latin worship: originally a single Faunus, son of Picus, son of Saturn (and so V. himself VII. 48): afterwards numerous, and identified with the Greek Satyrs.

11. *Dryades*, nymphs of the wood, Greek name.

13. The Greek story of the sea-god Poseidon (with whom the Romans identified their Neptunus) related that he struck the earth with his trident and produced the horse. He was worshipped as Poseidon *ἵππιος*. See note on 18.

equom, the spelling preferred in Augustan age, when *uu* was avoided. So *acervom*, 158.

14. *cultor nemorum*, Aristaeus, son of Apollo and the water-nymph Cyrene, a protector of pastures, worshipped in Ceos, one of the Cyclades. He is mentioned *G.* IV. 317 as a keeper of bees.

Cea, more commonly Ceos.

16. *Lycaeus* and *Maenalus* were mountains of Arcadia. *Pan*, the Greek Arcadian rustic god.

18. *Tegeae*, 'of Tegea', town in Arcadia.

oleae. The Athenians celebrated Pallas as inventor of the olive. The chorus in Sophocles (*O. C.* 693) celebrate as the three great gifts to Athens, the olive of Athena, the horse and the ship of Poseidon.

19. *puer*, Triptolemus son of Celeus of Eleusis, favourite of Demeter and inventor of the plough: he was commissioned by the goddess to teach men agriculture.

20. *Silvanus*, the Latin forest-god. It was an old artistic representation of him that depicted him with a young tree.

Notice *ab radice* boldly used for 'torn from its root', *ferens* being practically in a kind of pregnant sense.

22. *non ullo semine*, 'unsown', abl. of description.

23. *satis*, 'upon the crops', common poetic use of recipient dat. where in prose *in* or *ad* with acc. is more natural. So *proiecit fluvio*, *Orco demittere*, &c. It is perhaps due to the personifying instinct of poetry.

24. General sense: Thou too Augustus, hereafter to be a god—whether god of earth, or god of sea, or to find thy place in the skies!

tuque adeo, simply 'and thou, too', though, as it comes at the close of a series of invocations, *adeo* in Latin (as 'too' in English) suggests a climax, 'thou too more than all'.

25. Caesar is of course Augustus.

27. 'And the great world shall welcome thee to foster her increase and rule her seasons'.

28. Notice *accipiat* for the more strict *accepturus sit*: the present being due to vividness (the prophetic vision of what is to be rising before him): and the transition from *sint habitura* (fut.) to *accipiat* (pres.) being bridged by *velis*. The same is true of the four subj. which follow.

materna, as the myrtle was sacred to Venus, mother of Aeneas, from whose son Iulus the Iulii boasted their descent. The world is pictured, by a rather bold figure, as crowning the statues of the deified Augustus.

29. *venias*, picturesque poetic for 'become': it suggests the new power drawing nigh. Somewhat similar is its use, *gratior et pulcro veniens in corpore virtus*, *A. V.* 344.

30. *Thule*, the northernmost island known: afterwards variously identified, as frequently happened with the vague and fabulous rumours of remote places.

31. *Tethys*, wife of the god Oceanus, will offer Aug. all her realm as dowry, that he may wed one of her daughters, an Oceanic nymph: an imaginative and rather highflown way of realising the new divinity of Aug.

32. *tardis*, 'the lagging months' (R.): suggesting the slow stately march of time. [Others less well of summer, as Scorpion and Virgin are summer signs: but *tardi* in this sense would be both obscure and ineffective.]

33. *Erigone* is a Greek name for the Virgin (sign of Zodiac): and 'the Claws (*χῆλαι*, Greek for 'claws') that follow' are the Scorpion. The notion is that the signs are to draw apart to admit the new sign Augustus, who is even to have 'more than his due share' of heaven (35).

36. *Tartara*, the lowest part of Hades. The poet imagines Augustus choosing his realm as a god in Earth, Sea, or Heaven; but entreats him not to choose Hades, though the poets of Greece extol Elysium, and Proserpina (whom Dis or Pluto, god of Hades, carried off from her mother Demeter) is content to be queen below.

37. *veniat*, jussive, 'let there arise'.

39. *sequi matrem*, i.e. to return to the upper regions where Demeter sought her long ago.

41. The rustics are compared to lost wanderers who need a guide.

42. *ingredere*, 'enter' on the task, i.e. give me thy divine guidance while I shew the rustics their way.

[43—70. Rules about ploughing. Begin early: and first learn what the soil will naturally produce. Good soils plough in early spring: light soils in autumn.]

43. *canis*: they are still 'white' with snow.

45. The plough is 'deep sunk'; the ox is to 'groan': the share is to be 'worn': all describing the effort of ploughing in a deep soil.

47. *seges*, 'the land'. *demum* used as an enclitic to emphasize demonstratives: Sall. *C. XX. 4 ea demum firma amicitia est: Aen. I. 629 hac demum voluit consistere terra. So nunc demum, tum demum.*

48. The good land gives most return if it 'feels twice the sun and

twice the cold', i.e. if it is four times ploughed, twice in hot weather, twice in cold.

49. *ruperunt horrea*: the crops 'burst the garner' with plenty. *ruperunt* is the 'gnomic' perfect, used of *custom*. So *G. II.* 496 *illum non purpura regum flexit*: 498 *neque ille aut doluit miserans inopem aut invidit habenti*. So again *II.* 24, 444.

50. *priusquam scindimus*. Notice the idiomatic present of an *impending* action. So *Cic. Deiot.* 2 *antequam de accusatione dico*, de accusatorum spe pauca dicam: *Liv. II.* 40 *priusquam amplexum accipio*, sine sciam...

aequor, poet. word for 'plain' (*aequum*, 'level': hence usually of the sea).

52. *cultus*, 'the tillage', *habitus*, 'the nature'. *patrios*, 'wonted', is used in two slightly different senses: with *cultus* it describes the custom of the place: with *habitus* the nature of the soil.

54. *segetes*, here 'corn'. *felicius*, 'more richly'. [*felix* originally meant 'fruitful': connected with stem *phu-* and *fe-tus*, *fe-nus*, *fe-cundus*, *fe-mina*. So *nulla felix arbor Liv. V.* 24: *Fest. 92 Felices arbores Cato dixit quae fructum ferunt*.]

56. *Imolus*, a high mountain in Lydia, S. of Sardis. *croceos odores*, a natural poetic inversion for 'fragrant saffron'.

57. *mittit*, indic. though the form of the sentence is indirect quest. 'Seest thou not how'. This is very common in colloquial language where the principal verb is light, or half parenthetical: *Pl. Bac.* 203 *Dic ubi ea nunc est obsecro*: *Cic. Tusc. I.* 5 *dic quaeso num te illa terrent*: *Pl. Most.* 149 *Cor dolet, cum scio, ut nunc sum atque ut fui*.

molles, 'unwarlike': the Romans despised all Orientals.

Sabaei, the Arabs of Saba (Sheba) in Arabia Felix.

58. *Chalybes*, a tribe in the district called *Pontus*, E. of river Halys, S.E. of Euxine, famous as early workers of iron, hence *nudi*.

virosa castorea, 'rank castor' (R.), a fetid oily substance extracted from the glands of the beaver (*castor*), supposed to be a recipe for spasms.

59. *Eliadum...equarum*, 'the glories of Olympian mares', poetic inversion for 'mares that win prizes at Olympia', the great five-year festival of Greece, near the Alpheus in Elis.

Epiros, N.W. of Greece, famous for its breed of horses. So *G. III.* 121, the horse *patriam Epirum refert*.

60. *continuo...quo tempore*, 'from the first...when', i.e. 'ever since'.

62. *Deucalion*, the Greek Noah, the only survivor (with his wife) of the destructive flood. At a loss how to restore mankind, they asked the goddess Themis, who bade them cover their head and throw the bones of their mother behind them. They interpreted this to mean *stones* (the bones of mother earth), and acted on this idea: from the stones came men and women.

63. *durum*, 'hard', like the stones, in endurance.

64. The stress is on *pingue*, 'if the land's soil be rich' plough it early.

65. *glabasque iacentes* &c., 'and let the sods lie for dusty summer to bake with her ripe sun's heat'. *iacentes* is put to the front, for

exposure is the important thing. The meaning is that the midsummer sun must bake the soil till the clods crumble: *pulverulenta* is by common poetic artifice transferred to *aestas*. [Some take *maturis*, 'ripening': but the natural sense 'ripe' of the *full-grown* heat is far more picturesque.]

67. *sub*, 'just before'.

68. *Arcturus* ('Αρκτ-ούρος, 'the bear-watcher'), the bright single star in a line with the pole and the tail of the Bear, whose morning rising was on 8th September.

suspendere, vivid word for 'lifting' the light soil in a ridge.

69—70. *illic*, 'there', where soil is rich, *hic* where it is light.

laetis and *sterilem* are both emphatic: 'lest weeds choke the crop's richness...or scant moisture leave the soil barren'.

[71—99. Of fallows: rotation of crops: manuring: burning stubble: harrowing and cross-ploughing.]

71—83. The general sense of these lines is a little obscure, but is probably as follows:—

Let your land produce and lie fallow by turns (71—2): or else rotate the crops, and let corn alternate with beans, vetch, or lupin (73—6). Flax, oats, and poppy are not so good, for they exhaust the ground; yet even these can be easily grown by rotation, *if you manure well* (77—81). Thus rotation (as well as fallowing) is a rest to your land: and you have the crop into the bargain (82—3).

71. *alternis*, 'by turns'.

idem, 'likewise': lit. of course it agrees with the person 'you'.

tonsas cessare novales: 'you will allow' says V. 'your reaped fallows to rest', the phrase being characteristically and suggestively strained, for the field was not a *fallow* strictly till it had ceased to grow crops.

72. *segnem* is predicative, 'the soil to strengthen with sloth and repose'. *situs* is strictly 'being let alone', *sinere*, and so is very expressive here.

73. *mutato sidere*, because the lighter crops would be sown at a different time of year.

74. 'The pulse rich with quivering pods' is an ornate expression for the bean.

75. *vicia*, 'the vetch', called *tenuis* because its stalk is so slender. *tristis*, 'bitter'.

76. *silvanque sonantem*, 'the rustling forest': a pretty playful phrase for the rich tangled growth of the lupin. V. uses it again 152 of the calthrops and burrs.

77. *enim*, elliptic use: [don't have flax &c.,] *for*...So *Aen.* XI. 91 *hastam alii galeamque ferunt, nam cetera* Turnus victor habet '[not the rest] for the rest Turnus has'.

urit, 'parches', 'blasts': so II. 56.

78. *Lethaeo*, from *Lethē* (Λήθη) 'the water of forgetfulness', a river in Hades where the souls destined to live again in other bodies drank oblivion of their former life, *Aen.* VI. 705. So it is naturally applied to the *sleepy* and *soothing* poppy.

79. *alternis*, 'by change' of crops.

arida, as they would be after the 'parching' crop.

80. *pudeat*, because the work is dirty.

Notice the rare rhythm with two dissyllables at the end.

83. Lit. 'Nor meanwhile is there no thanks from the unploughed earth', i.e. 'the soil is not left unploughed and bringing no return' as it would be on the fallow system.

84. The mention of manure leads him to another means of improving soil which is poor: *steriles* must mean 'barren' (not as C. 'reaped').

89. *caeca spiramenta*, 'hidden pores', *caecus* often used for 'unseen' as well as its proper meaning 'blind'. So *caeca freta*, *caeca spicula*, *caeca vada*, *saxa*, *vestigia*, *murmura*, &c.

90. *veniat*, final, with *qua*.

92. *tenuis*, lit. 'thin', i.e. 'penetrating': it gets in at the smallest hole.

93. Notice the zeugma in *adurat*: the verb suits the last two nominatives, the *sun* and the *frost*, both of which can 'sear' the crops; but another verb 'harm' must be supplied to suit the first nom. the *rain*: 'lest the searching rain harm, or the fierce power of the scorching sun, or piercing cold of the North wind sear them'.

Boreas, the Greek name for N. wind.

penetrabile, 'piercing'. The termination *-bilis* implies *fitness*, *tendency*, &c. to the action of the verbal stem, and is not in itself either active or passive. Thus we have *resonabilis*, 'resounding', *lacrimabilis*, 'lamenting', *terribilis*, 'alarming', all active, as well as the common passives *flebilis*, *mobilis*, *revocabilis*, &c.

94. *rastrum*, [rado 'I scrape'], 'rake', or 'harrow'.

95. *crates* are 'osier wattles', provided with points of wood or iron for further breaking up after the rakes.

97. 'The ridges which he upheaves by ploughing the plain, again breaks thro' &c.': a very precise description of cross-ploughing.

99. *frequens*, 'unceasingly': adj. for adv. as so often in poetry.

[100—117. Dry winters and wet summers are best. The seed sown, there must be irrigation: luxuriant blades be grazed down: swamps be dried with sand.]

100. The 'solstice' is properly Midsummer-day and Midwinter-day when the noon-sun reaches its highest and its lowest. The poets use it not unfrequently for 'Summer' generally.

101. 'With dusty (dry) winter the crops are richest, rich the land'.

pulvere, abl. of circumstances: it is used again for 'drought', 180.

lactus, see v. 1.

102. *nullo tantum* must be taken together: and the only question then is whether the passage means (1) 'under no circumstances is Mysia so fertile (as after dry winter)', using *cultus* loosely, or (2) 'no tillage will make Mysia so fertile as a dry winter'. (1) Is adopted by H. C. (2) Is K.'s version, but the connection is rather less easy and natural. Perhaps (1) is right: then we may translate 'Never does Mysia more vaunt herself, nor Gargara more marvel at her harvest'.

Mysia N.W. of Asia Minor, *Gargarus* being the highest mountains of the Ida range: a region of proverbial fertility.

104. *quid dicam...qui*, 'what of him, who...?' So below *quid qui*, 111.

Observe the half playful military metaphor 'who flings his seed, and grapples close the land and lays low the hillocks': Vergil feels deeply the hard struggle of the rustic life, but the seriousness is lightened as often in the *Georgics* by a touch of half humorous exaggeration.

108. 'From the brow of its hill-bed' (R.): the picture is of a brimming runnel scooping the hill-side, which is made to overflow the sown land. The thing may be seen frequently in Switzerland and Italy.

110. 'Slakes with its spray the parched fields'. The whole passage is full of choice words, yet without a touch of strain or artificiality.

112. *depascit*, 'grazes down', i. e. lets the sheep in. *tenera in herba*, 'while the shoot is young'.

114. *bibula deducit harena*, 'draws off with soaking sand': most naturally taken of filling up (and so drying) the swampy places by throwing sand in. Others take it of *drains*: but in a swampy place the drains would be clayey, not sandy. The *draining* however would suit the next case mentioned, where the land is covered with alluvial mud in which pools stand: it would then suffice to cut drains thro' the new surface deposit of clay into the more porous soil.

115. *incertis mensibus*, 'the seasons of change', 'unsettled'.

[118—159. The farmer's enemies; geese, cranes, succory, shade. Iuppiter has purposely made labour of tillage hard, to prevent us from becoming slothful. Before Jove all was easy: he made all hard. Need was the mother of invention; ships, astronomy, hunting, all arts arose. Ceres taught ploughing: soon came blight and weeds, requiring labour to cure.]

119. *improbis*, here half playful, 'tiresome' goose.

120. *Strymoniae*, 'Thracian', from the river Strymon in Thrace: the cranes at approach of winter passed through Greece on their way to Africa. The epithet is accordingly a 'literary' one, borrowed from Greek: the Italian cranes are naturally not 'Strymonian'.

intuba, 'succory', a bitter herb relished for its biting taste, here a weed.

121. *pater* is Iuppiter.

122. *per artem*, 'by human skill' (R.).

127. 'They gathered for the common store'.

These lines describe the 'golden age' when Saturnus (father of Iuppiter) ruled in Latium, according to the popular mythology. Vergil describes this reign of Saturn (*Aen.* VIII. 324) thus: 'he gathered the unruly race scattered on the mountain heights, and gave them statutes and chose Latium to be their name.... Beneath his reign were the ages named of gold: thus in peace and quietness did he rule the nations'.

131. 'He shook the honey from the leaves' because the old superstition was that the honey fell like a dew on the leaves (hence called *G. IV. 1 aerii mellis caelestia dona*) whence the bees gathered it: in the golden age this honey was plentiful. So *Ecl.* IV. 30 in the

* Mr Mackail's translation.

return of the golden age, *durae quercus sudabunt roscida mella*. [The superstition probably arose from the substance called *honey-dew*, a sweet secretion of aphides much beloved by ants, wasps and bees.]

'Hid the fire', i. e. in the flint, line 135.

132. 'Rivers of wine' is a natural dream of the golden age.

133. *usus*, 'experience'.

136. The early form of boat, a hollowed trunk.

138. *Pleiades*, a little bunch of seven stars some way to the S., visible in winter. *Hyades* another little set of stars not far from *Pleiades*, called 'the Rainy ones' (*ὕω*, 'to rain') because their morning setting was in November.

Lycaonis Arcton. Ovid tells the story of the Bear thus (*Met.* II. 410):—Lycaon king of Arcadia had a daughter, a huntress and favourite of Diana: she was beloved by Iuppiter, and bore a son to him: Diana finding she was no longer a virgin expelled her, and Iuno changed her into a she-bear, but Iuppiter made her into the constellation of the Bear. (*Arctos* is Greek for 'Bear'.)

Notice the Greek accusative forms: and the -ās of *Pleiadas* before H. lengthened by stress of the syllable (called *arsis*).

140. The infinitives depend on *inventum*.

141. *funda*, 'a casting net', so called from a rude resemblance to a sling (*σφενδόνη*, *funda*).

142. *umida lina*, 'dripping dragnet', a net which is trailed along (*trahit*) from bank or boat.

143. 'Stubborn iron and the shrill saw-blade'. For *argutus* cf. 294.

146. *inprobus*, 'relentless'.

149. *victum Dodona negaret*, 'Dodona (see 8) refused her food' is only a playful and ornate way of saying there were no more acorns to be had.

150. *nox...additus*, 'soon upon the corn too was trouble sent'. *labor* in a slightly unusual sense after V.'s manner: he means the plagues that follow. So *Aen.* II. 11 *Troiae supremum laborem*.

151. *esset*, old impf. subj. from *edere*, 'to eat'. *robigo*, 'blight'. It often means 'rust'.

153. *lappaeque tribolique*, 'burrs and calthrops', prickly weeds.

Notice -*quē* (imitated from Homer, e.g. *Ἄλκων τε Κλύτιόν τε*), frequent in Vergil in this place of the line, usually before double consonants, as *aestusquē pluviisque*, *terrasquē tractusque*, *ensemiquē clipeumque*, *fontesquē fluviosque*, &c.

154. This line is borrowed from *Ecl.* v. 37: only he has substituted the choicer word *dominantur* for *nascuntur*.

156. *ruris opaci falce premes umbras*, 'prune with thy knife the boughs that o'ershadow thy field', he means: but the words are all choice and slightly untusual; the abstract *umbras* for the trees that produce it.

158. An echo of the famous Lucretian line 'E terra magnum alterius spectare laborem' in quite different connection.

159. *concussa quercu*, i. e. by acorns.

[160—175. Of implements: waggons, threshing sledges, harrows, hurdles, winnowing fans: of the plough especially.]

160. *duris* as before 'sturdy', 'enduring'.
arma, with a touch of playfulness: the battle-metaphor as above
 155, 104.

161. *quis* old form for *quibus*.

162. A general description of the plough 'the share and heavy timbers of the bent plough', the particulars being given below, 169. [Others take it metaphorically 'the might' like *ferri robora*, *Aen.* VII. 609, *saxi robore*, *Lucr.* I. 881; but the thing being *wood*, the literal sense is more natural: and V. commonly so uses the word.]

163. *Eleusinae matris*. Ceres (Demeter, whose worship was centred at Eleusis in Attica) having 'taught men to till the earth' (147), naturally the waggons like other agricultural implements are hers.

Observe *volventia* intrans. 'rolling'. V. uses many such trans. verbs intransitive, e.g. *addo*, *misceo*, *pono*, *praecipito*, *roto*, *sisto*, *supero*, *tendo*, *urgeo*, *verto*, *volvo*, &c.

164. The *tribulum*, 'threshing sleigh', was a plank studded with sharp stones or iron teeth, dragged by cattle over the corn in the threshing floor: the sheaves were thus trampled and torn and tossed about all at once. It is described by Varro (Augustan antiquary), and a similar machine is still used in Asia Minor.

The *trahea* 'dray' was a similar instrument on wheels.

Notice *-quē*, see 153: and *rastri* other form of *rastra*, like *loci-locā*.

165. *Celeus*, see 19. The 'cheap wicker-ware' were the rude agricultural tools of rough basket-work including the 'wattles' for harrowing (see 95: tho' here they are of 'arbutus') and a primitive winnowing fan.

166. *Iacchus* is appropriate, as being the son of Ceres, and worshipped at the Eleusinian mysteries (hence *mystica*). He is often identified with Bacchus; *Ecl.* VI. 15.

168. *digna*, 'due': the honour may be worthy of the man or the man of the honour: it may be put both ways. So *praemia digna ferant*, *Aen.* I. 605.

The line expresses with great beauty V.'s reverent love of the country.

169. *continuo*, 'first'. The word properly means 'without break or pause'.

170—5. See plan of the plough.

The *buris* is the 'plough beam', the body of the plough called here *curvi aratri*. *temo* is the 'pole', *aurēs* the 'earth-boards' to throw aside the mould; *dentalia* the 'share-beam' with its converging 'double ridge'; *iugum* the 'yoke' for cattle; *stiva* the 'handle' either across the *buris* as in fig. 1, or a prolongation of it as in fig. 2.

171. *a stirpe*, 'from the root'.

172. The plural *dentalia* seems to be used simply because both edges helped to cut the furrow: the thing being one piece is also called *dentale*.

173. *currus imos* seems to mean nothing more than 'the car below', *currus* being picturesque word for the whole structure. [The old ploughs having often wheels behind, Servius (old commentator on Vergil 4th cent. A. D.) thinks *currus* here refers to the wheels: but V.

would have certainly mentioned the making of the wheels if he had meant this.]

[173 and 174 are ordinarily read in the other order. But (1) the cutting of the trees and seasoning of the wood are more naturally together, (2) with the common order *allaque fagus stivaque* is very difficult to explain satisfactorily: (a) 'a tall beech for the handle' makes good sense but *fagus stivaque* is then a strained expression, (b) to read *stivæ* eases the style but is harsh metre, (c) to put the stop at *fagus* makes *stivaque* come in awkwardly. I therefore follow Schrader and Ribbeck in inverting the lines.]

175. *explorat*, 'searches', a very expressive word for seasoning.

[176—203. The threshing-floor requires care to avoid weeds, dust and vermin. Signs of the harvest: the walnut blossom. Seeds to be steeped, and selected: else quick degeneration, as in all human things.]

178. *cum primis*, 'among the first'. Lucretius and Cicero both use this expression for 'chiefly', 'first'.

179. *creta*, 'white clay'.

180. *pulvere*. V. uses 'dust' for 'drought' here as 101.

181. *inludant*, 'mock you': make your care and labour vain.

182. *domos atque horrea*, another touch of V.'s graceful playfulness in speaking of little animals: particularly noticeable in Book IV. about the bees.

183. *talpæ*, 'moles'.

184. *bufo*, 'toad'. *cavis*, local abl., see 210.

186. *curculio*, 'weevil', a small destructive beetle.

inopi...senectæ, 'anxious for her helpless age', another half-playful touch. The dat. regularly used after *metuo*, *timeo*, *caveo*, *consulo*, &c.

187. 'Mark too when in the woods many a walnut shall clothe herself with blossoms, and droop her fragrant boughs'.

Observe the incomparable beauty of the lines describing this lovely sight.

188. *in florem*, a beautiful variation for *flore*: suggesting how the whole tree becomes a mass of flowers.

189. *si superant fetus*, 'if fruit prevail', i.e. if when the flowers are gone the fruit abounds; as opposed to the other possibility 191, if *leaves* abound.

pariter, 'likewise', i.e. equally abundant.

190. Hot summer and good harvest.

192. *pingues palea* together 'rich only in chaff'.

194. *nitro*, 'soda'. *amurca*, 'lees of oil' (Greek word *δυορμή*): it was a black watery substance.

195. 'Deceitful pods' because you can't tell from their look whether your beans are a good crop or not.

The 'seeds' (193) are evidently of the *bean* kind.

196. *properata madercent*, 'be quick sodden': both words a little unusual (as V. prefers, especially when he is speaking of commonplace things and wishes to redeem them from commonness): *properata*, partic. for adv. *madeo* (prop. 'to be wet'), an *old* word for 'to be sodden' (Plautus).

200. *retro sublapsa referri*, 'sinks back and falls away': accumulated

expression like *fixum sedet, deceptam fefellit, conversa tulere, sollicitam timor anxius angit*, &c.

The inf. is the historic infin. which, as it expresses the *act* simply without any *time*, is naturally used (1) of *confused* or *rapid* incidents, (2) of *feelings* with no definite end or beginning, (3) as here of *habitual* or *repeated* occurrences.

203. 'And lo! the current sweeps him headlong down the hurrying river'; *atque* couples *rapit* to *subigit*: the skeleton of the sentence is 'all slips back, like the man who with difficulty pulls up stream (if he stop rowing)—and lo! he is swept away.' *Atque* is grammatically a little harsh: but there is a dramatic effectiveness about it.

[Others following Gellius (literary man 2nd cent. A. D.) take *atque* = *statim*: then the last line instead of being a rather abrupt addition by 'and' to *subigit*, would be the apodosis of *st—remisit*.]

alveus, properly 'the channel': here by a stretch for the 'current'.

[204—230. Stars and seasons to be observed: plough at equinox: sow crop of winter barley, flax, poppy: beans in spring, and lucerne and millet in April: corn in November: vetch, kidney bean, lentil, end of October.]

204. Sense: *We* (farmers) must watch stormy stars as much as sailors. *Arcturus* (see 68) set in the evening 4 Nov.: *The Kids* (two little stars near Capella, one of the brightest N. stars) rose in the morning about mid-winter: *the Snake* (long constellation winding between the two Bears) is always up in these latitudes, and is therefore useful to mariners but hardly to the farmer.

206. *vectis*, 'sailing'. V. often uses the past partic. of deponent verbs with no idea of pastness (perhaps like Greek aor.), so *solata laborem* 203, *mirata volubile buxum* *Aen.* VII. 382.

207. The *Pontus* is the Euxine, a sea much dreaded in bad weather; 'the straits of Abydos' is the Hellespont, Abydos being a town on the S. side, famous for oysters.

208. *Libra* or the Scales, the sign in which the Sun is at the equinox (Sept. 24). *die*, old gen. form. So *constantis iuvenem fide* *Hor. Od.* III. 7. 4.

209. *medium*, 'in twain'. *luci*, dat. recipient.

210. *campis*, local abl. very common in V. without adj. or prep.

211. *sub extremum imbrem*, 'to the verge of winter's storms'. So *Con.* Others adopt a harsher structure but more ordinary meaning of *extremus*, 'to winter's storms, the close of the year'. But the first is better as it is clear it means 'before the wet begins', from 214.

212. *Ceres* in the tales is represented as fond of the poppy: no doubt from the preference the poppy shews for corn fields.

213. *iamdudum*, properly 'this long while', used of the past. *We* find it similarly with imper. *Aen.* II. 103 *iamdudum* sumite poenas: *Ov. Met.* XIII. 457 *utere iamdudum*. The idea is, an order to do what you ought to have done before: translate 'forthwith'.

214. *dum nubila pendent*, 'while clouds yet lower': before they fall in rain.

215. *medica*, (orig. the Median grass) 'lucerne'.

216. *miliun*, 'millet', which has to be sown every year.

217—8. General sense: when the Sun enters the sign of the Bull (24 April) and the Dog-star (Sirius) sets (apparent evening setting of Sirius May 1): i.e. at the end of April and beginning of May.

But the poet has further elaborated the picture: the bull is a 'white bull with gilded horns' like the sacred bull of the Roman triumphs (*gilded* naturally suggested by the 'aurea sidera'): the 'Dog as he sinks retires facing his foe', an imaginative rendering of the way the constellations are placed facing each other.

'Opens' the year: a reference to the name Aprilis.

219. *farra*, 'spelt', a coarser kind of wheat, said to have been the earliest grain cultivated in Italy.

220. *solis instabis aristis*, 'work for grain alone' (lit. 'press on for, give yourself to, corn-ears only'). So instans operi, *Aen.* I. 504.

221. Pleiades, daughters of *Atlas*, set in late autumn [the *apparent* morning setting being 9 Nov., *true* setting 28 Oct.]. *Eoae* means 'in the morning', from 'Eos' (ἠώς) the Latin Aurora.

222. The Crown, Corona borealis, a beautiful circle of stars in the N. heavens, whose apparent evening setting was 9 Nov.

Cnosia, 'Cretan' from *Cnosus*, old town of Crete. The Crown is called 'Cretan' because the Greek tale was that Bacchus set among the stars the crown of Ariadne, daughter of Minos king of Crete, whom he loved.

These two lines (221—2) therefore mean 'let 9 Nov. pass, before...'

225. *Maia*, a Pleiad. *occasum Maiæ* is therefore 9 Nov.

226. *vanis aristis*, 'with empty ears'. (The old reading *avenis*, with less MS. authority, meant 'with barren wild oats' according to the popular belief that wild oats grew for corn under unfavourable circumstances: not in point here.)

227. *phaselum*, 'kidney-bean', Greek word.

228. The best lentil (*lentis*) grew in Egypt, hence *Pelusiaca* from Pelusium at E. mouth of the Nile.

229. *cadens Bootes*: Arcturus, the highest star in Bootes, had his apparent evening setting 4 Nov.

[231—259. The Zones: the Zodiac: the two poles and their stars: all signs useful to man.]

232. *duodena astra* are the twelve signs of the Zodiac.

The distributive *duodena* used by common poetic variation for cardinal *duodecim*: so *Aen.* VII. 538 quinque greges...*quina* armenta.

233. The description is of the division of the earth into five bands or zones, the middle one the *torrid* zone, the two adjacent the temperate, and the polar ones the frigid. See Plate.

Verg. is closely following a passage of a certain Eratosthenes, mathematician and librarian at Alexandria in 3rd cent. B.C.

234. *ab igni*, variation for ordinary abl. instr. So Ov. *A. A.* I. 763 capiuntur *ab hamis*. *Fast.* II. 764 factus *ab arte*.

236. *imbris atris*, 'black storms'.

238. *via secta...ordo*, 'a path cut across them, where the sloping line of signs should revolve', the zodiac representing the sun's path slanting across the equator to the edge of the northern and southern temperate zones.

239. *verteret*, subj. final, with *qua*.

240—3. General sense: The world is lifted towards the north, depressed towards the south. It is a not very scientific but fairly intelligible way of saying, the North Pole is lifted up, the South Pole is below us. The *fact* which underlies V.'s description is of course that in a Northern latitude the North Pole of the Heavens is within the visible sky (higher or lower acc. to latitude), the South Pole invisible, as it lies in the hemisphere cut off from view by the earth itself.

Scythiam, the extreme N. to the *Greeks*, from whom V. borrows so much of his phrasing.

Rhipaee arces, 'the Rhipaean hills', old name for the unknown and imaginary mountains in the North, afterwards identified with mountains near the source of the Tanais in central Russia.

241. *Libyae*, Africa.

austros, S. winds.

243. *Styx*, one of the rivers of Hades [*στυξ*, 'hateful' river].

Manes [old adj. *manis*, 'good': 'the Good people', propitiatory name], 'the spirits' of the dead.

244. For the 'Snake' see note on 204.

246. The stars near the pole never set in these latitudes. This fine line is a distant echo of the splendid Homeric line about the Bear:

οη δ' ἀμμορός ἐστι λοετρῶν Ὀκεάνοιο.

Inf. after *fearing*-verbs is natural, e.g. Plaut. *Ps.* 304 *metuo credere*; Ov. *M.* I. 176 *haud timeam dixisse*; Hor. *Od.* II. 2. 7 *penna metuente solvi*.

247. *intempesta*, an old phrase, used by Ennius and Lucretius. Probably an imaginative epithet, 'Timeless Night', suggesting the horror of that dead and blank period which has no hours or divisions or occupations. This seems to be the meaning of Macrobius' obscure note, '*quae non habet idoneum tempus rebus gerendis*': and Servius points the same way, explaining it as '*inactuosa*'.

248. *obtentā*, 'drawn over', common use of *ob* in comp.: *obtego*, *occulo*, *obeo*, *obduco*, *oborior*.

250. *Oriens*, 'the sunrise'. The 'panting steeds' of the dawn, a fine imagination, may be perhaps suggested by some painting.

251. *Vesper*, properly 'the Evening star', often for the evening.

252. *Hinc*, 'hence', is used generally: from all this knowledge of astronomy you can foretell storms.

255. *armatas*, not 'armed' (as Servius), which is too remote from the Georgic spirit: but 'fitted out', the 'trim' fleet.

258. 'And the year parted evenly into four diverse seasons', rather a strained use of *parem*: like '*medium luci atque umbris dividit orbem*', 209.

These two lines come in a little awkwardly: but if rightly placed here, the sense of 252—258 is 'from this knowledge of the heavens we learn to foretell weather, right times of harvest, and sowing, and sailing, and wood-cutting: *not useless is the knowledge of stars and seasons*'. Ribbeck rather temptingly proposes to place them before 252, which both makes them more easy, and gives a more natural meaning to *hinc*.

[259—275. Plenty to do in wet weather: to mend tools, scoop troughs, mark cattle and bins, make stakes and props and baskets, parch and bruise corn. Even on holidays we may attend to streams, fences, nets, sheep washing, and marketing.]

260. *forent properanda*, 'must have been hurried', the past conditional is used, according to regular rule with present time *datur*.

261. *maturare*, 'to do in time', 'to forestall'.

262. *vomeris obtusi*, this is the *iron* share: the plough given above, 169, was the *wooden* plough.

arbore, local 'in the tree'.

263. *acervis*, 'bins' he means probably: Servius' notion of a ticket placed on the heaps does not suit *impressit*.

264. The forked stake is most likely for the climbing vine.

265. *Amerina*, the withies for tying the vine are of willow twigs from *Ameria*, town in Umbria:

266. *facilis*, 'easy', here by slight and natural variation 'pliant'.

rubca, the bramble or raspberry (*rubus*) seems to have been used for rustic basket work.

269. *fas et iura sinunt*: it is both 'right' and 'lawful': divine and human rules permit it.

The things permitted are all works of necessity: to keep the crops alive by watering: to protect them by fences and snaring birds: to wash the sheep suffering from ailments (*salubri*).

275. *incusum*, lit. 'chipped in', i.e. 'dented', 'roughened' by chipping: what was wanted in a mill-stone being an infinite number of little cutting surfaces, such as the volcanic stone used naturally had; and this was further improved by chipping.

[276—286. Good and bad days: 5th unlucky, as birthday of Death, Furies and Giants: 17th lucky for various things: 9th good for run-aways, bad for thieves.]

277. *operum*, gen. of respect, particularly common in V. after adjectives, in imitation of Greek, and here used by slight variation for the more natural dat. So we have *maturus acvi*, *fessus rerum*, *trepidus salutis*, *securus pelagi*, *fida tui*, &c.

Orcus. Hesiod says (*Op.* 803), 'On the fifth they say the Erinyes [Furies] attended on the birth of Horkos, whom Eris [Strife] bare, a woe to the perjured'.

There can be little doubt that V. is imitating this passage: and if so he has made two strange alterations: he has said it was the *birth* of the Furies, when Hesiod only says they attended on the birth of Horkos: and he has confounded Horkos (Greek god of Oath) with Orcus (Roman god of Death or Hades). The first may be an intentional change: the second is evidently a blunder.

279. *Coeus* and *Iapetus* were Titans, sons of *Oûpavís* and *Taía* (Heaven and Earth) who helped Kronos to defeat his father Ouranos. Vergil mentions the Titans in Tartarus, *Aen.* vi. 580.

Typhoeus (note Greek accus., three syllables *Ty-pho-ea*, last two vowels making one syllable), a monster, son of Earth and Tartarus with 100 heads and breathing fire, who rebelled against Zeus (Jove) and was slain by a bolt and buried under a mountain. *Aen.* ix. 716, viii. 298.

280. 'The two sons of Aloeus I saw, vast monsters, who strove to break down the great heaven and thrust Jove from his high kingdom', *Aen.* vi. 582. They were Otus and Ephialtes, two gigantic youths who piled Ossa on Olympus and Pelion on Ossa and tried thus to assail the gods. The story is from Homer (*Od.* xi. 305), but V. reverses the mountains.

rescindere, inf. after *coniuratos*, 'sworn to break', 'conspiring to break'. V. uses inf. after any word of *bidding* or *attempting*.

281. Notice hiatus *conati-imponere*, and hiatus with shortening *Pelio-Ossam*. The latter is less unusual, as V. often uses Greek rhythms and licenses with Greek words: so *Insulae Ionio*, *Aen.* iii. 211: *G. IV.* 461 *Rhodopeiae arces*: so below 332, 437.

282. *scilicet*, 'verily', 'to wit', giving the details of their plot.

284. *felix*, 'lucky', *ponere*, 'to plant'. (Greek use of inf. with adj.) Hesiod (*Works and Days*, 765—825) gives a long list of days lucky and unlucky. V. has rather arbitrarily chosen three only, 5th, 17th, and 9th. In the last two he differs from Hesiod, and follows his own invention or some unknown authority.

285. *licia*, 'leashes', the loops at the top of the loom to which the ends of the standing threads (warp) were separately tied to keep them in their places evenly.

286. *fugae*, i.e. for runaway slaves.

[287—310. Night good for stubble-reaping, torch-cutting, weaving, boiling and skimming must. The hot day for reaping and threshing. Winter for festivities: also for gathering acorns, berries, olives, snaring and hunting birds and beasts.]

288. *Eous*, the morning star.

290. *lentus*, 'soft': the word properly means 'supple' and is here used in a strained sense, 'that which makes supple'.

291. *luminis*, the Roman farmer needed no fire in his house usually, except the *focus* or brazier in the atrium, containing a small charcoal or wood fire for cooking. *lumen* is therefore probably a lamp.

292. *inspicat*, 'splits': they split the end into sharp points like a *spica* or a corn ear.

293. *solata*, 'cheering', past part. used in present sense. See 206.

294. *argutus*. The verb *arguo* (from *arg-* bright, *argentum*, *argilla*, *ἀργός*, &c.) means 'to make clear': the part. means 'clear', so 'shrill', 'keen', 'quick', &c., used of sounds, movement, even smells; here it refers to the sound, 'the shrill comb'.

The comb was used to drive the cross threads (woof) close together to make the texture firm.

295. *Volcano*, god of fire, used for fire itself (so Bacchus, Ceres, &c.). Notice extra syllable of *umor|em* elided before *Et*. So *tecta Latinor|um Ardua*, *Aen.* vii. 160, and *-que* frequently elided. See also ii. 69.

Observe the commonplace things dignified by stately words, *umorem*, *trepidus*, *undam*, *aheni*. So *Aen.* vii. 111—115 bread is 'Cereale solum', cakes are 'patulae quadrae', to break bread is 'violare', &c.

296. *trepidus*, 'restless': describing the boiling.

297. *medio aestu*, 'hot noon': he has been describing what should be done in 'cool night' or 'fresh dawn', and now we come to the *mid-day*.

299. *nudus*, 'stripped', i.e. with only tunic on. The connexion is 'plough and sow in the hot months: the winter is the farmer's rest'. The poet here passes from the *times of day* (287—298) to the *times of the year* (299—310).

302. *genialis*. The Romans believed that every living person (and even things and places) had a genius or 'life-spirit' who was worshipped on birthdays and holidays. Horace says the genius is 'god of man's nature' and 'tempers his natal star' (*Ep.* II. 2. 187). So the bride-bed was *lectus genialis*, and 'to enjoy oneself' was *indulgere genio*. Hence this adjective *genialis*, 'festal'.

303. *pressae*, 'laden'.

304. This line occurs again *Aen.* IV. 418 to describe the crowning of the stern at *departure*, as here of *return*.

306. Laurel and myrtle berries were used for flavouring.

307. *pedicas*, 'snares': the cranes were one of the farmer's enemies, 120.

309. *Balearis*, the little islands of Majorca and Minorca off the E. coast of Spain were called Balearic Isles, and were famous for slingers.

'Whirling the hempen blows' is a rather bold poetic inversion quite in Vergil's manner. We must say 'whirling the bolt of the hempen sling'. So *volnus* is used of a *sword Aen.* IV. 689 *infixum stridit volnus*; and of an *arrow Aen.* VII. 533 *haesit sub gutture volnus*.

310. *trudunt* describes the *force*: the streams *pack* the ice.

[311—350. Storms and signs of storms: how averted, by careful worship of Ceres.]

313. *quae vigilanda viris*, 'what needs men's care', i.e. [quid dicam], *quae vig. viris* [sint]?

vigilo, prop. intr. 'to be wakeful', used trans. by Augustans. So Ovid has *vigilati labores, vigilatum carmen*.

ruit, 'falls', i.e. 'is far spent'. So *Aen.* VI. 539 *nox ruit Aenea*: where, just before, the dawn had begun. [Others, W. Con. &c., take it with *imbr.*, 'falls in showers': but it is clearly *late* spring, from the next line.]

316. *arvis*, dat. poetic variation for *in* with acc., common in V.

317. *fragili culmo*, abl. of description, 'with its little stalk'.

320. *sublimem expulsam eruerent*, 'tore up and drove aloft', the heavy spondees and unusual rhythm suggesting force. *sublimem* adj. for adv. as often with adj. of position, *medius, imus, altus, primus*, &c.

Observe the *accumulation* *expulsam eruerent*: see above line 200.

ita...ferret hiemps, 'then with black squall the tempest bore away...'. [Others take it 'so would winter &c.', i.e. the storm in summer carries off the ripe corn as the winter wind would the straw and stubble', a very flat comparison: whereas with the rendering given above we have the wind first tearing up and whirling aloft the ripe corn, then the storm carrying far the lighter bits.]

ita, used rather loosely, 'and so' for 'and then'.

321. *ferret* continues the mood of *eruerent*: a construction according to sense, and not strictly grammatical.

324. *ruit arduus aether*, 'down falls the height of heaven', a bold hyperbole for torrents of rain.

In this splendidly elaborated description the gloomy massing of the clouds, the threatening, the torrents, the flooding of land and hissing of the squally sea are all suggested in the sound.

327. *spirantibus*, 'seething', 'panting', another bold and effective word. Somewhat comparable are *spiratque e pectore flamma*, *Ov. Met.* VIII. 356 ('bursts forth'): *spirantia* consultit exta, *Aen.* IV. 64 ('gasping').

329. *molior* is used of any exertion of strength or effort: of hewing, m. bipennem, *G.* IV. 331: driving, m. habenas, *Aen.* XII. 327: ploughing, m. terram aratro, *G.* I. 494.

331. *humilis pavor*, 'Cowering Fear', a natural and imaginative personification.

332. *Athos* in Chalkidike (Macedonia), *Rhodope* in Thrace, *Ceraunias* in Epirus: mountains famous in Greek writers.

336—7. Sense: watch the planets too, Saturn and Mercury (*Cyllenius*, from his birth-place Cyllene, Mt. of Arcadia). The planets were supposed to influence the weather according to their position. 'Saturn brings heavy rain when he is in Capricorn, hail in the Scorpion', says Servius.

Frigida, because Saturn is farthest from the sun: *orbes*, because Mercury has only a three months' orbit, and his movements are therefore the most rapidly changing of all.

338—350. Two festivals to Ceres are here referred to:

(1) 339—347. The Ambarvalia, or 'blessing of the fields': there were sacrifices (339), offerings of milk, honey, and wine (344), and the victim was led round the fields (345), whence the name (*Amb-arv-*), followed by a singing and dancing crowd (346). This feast was in the spring (340). (2) A harvest festival just before the reaping (348), when they crowned themselves with oak chaplets and danced and sang in Ceres' honour.

339. *operatus*, a technical word, 'sacrificing': for the tense, see 206.

laetus, see line 1.

345. *felix*, in its religious sense was applied (1) to gods 'propitious', o dea, sis *felix*, *Aen.* I. 330; sis bonus o *felixque* tuis, *Ecl.* v. 65. (2) to victims 'auspicious' as here. (3) to events, places, &c., 'fortunate', quod bonum faustum *felix* fortunatumque siet (old prayer formula).

[351—392. Signs of storms: in sea, wood, mountain; in gusts of wind, lightning; birds and beasts and insects—coots, herons, cranes, heifers, swallows, frogs, ants, &c.]

352. *-que*, see note on 153.

353. *menstrua*, 'in her monthly round' (R.).

moneret, caderent, tenerent are deliberatives: 'what warnings the moon should give.....what sign should foretell the falling of the wind...&c.'

354. Notice that the important part of the predicates (as often happens in Latin) is not the verb, but *quo signo...quid sacpe videntes*, 'What repeated sight should bid the farmer &c.'

357. Notice the imitation: the brisk dancing sound due to the unusual caesura.

358. *aridus fragor*, most expressive phrase, 'dry crackling' of trees after a drought, rubbing together in the wind.

358—9. Again a most beautiful and suggestive sound: 'the dim roar of far distant shores, the gathering murmur of the woods'.

misceri, favourite word of V. for *confusion* of sound or scene: e.g. *miscere incendia, praelia, aestu arenas, clamoribus aequor, pectora motu*, &c.

360. *sibi temperat carinis*, strained and unusual construction. We have *temperare sibi (quin)* (Caes. Plin. Liv.), *tempero* with abl. (Liv. Tac.), and this combines the two: for *carinis* is prob. abl.

[Others (Con.) take *carinis* dat. which is too harsh: or read *a curvis* which is against best authority of MSS.]

male temperat, 'hardly refrains'.

361. *mergi*, 'gulls' or 'sea-mews'.

363. *fulicae*, 'coots'. *ardea*, 'heron'.

365. The signs drawn from the habits of birds are the result of observation: the notion of shooting-stars having anything to do with the weather is of course a superstition—though as natural as the similar one about the moon.

366. *caelo*, 'down the sky' or 'from the sky'; either *local* or *pure abl.*

368—9. These signs imply gusts, the beginning of a storm: so we say there will be rain when dust flies, which means simply, the wind is getting up after dry weather.

The 'shooting-star' sign is from Theocr. XIII. 50. "As when the fiery stars fall from heaven plump into the sea, the sailor says to his mates, 'Lighten the tackle, boys: we shall have wind'".

368. *caducas*, 'fallen', as often in poetry. *Aen.* VI. 481 *bello caduci*: *Hor. Od.* III. 4. 44 *fulmine caduco*.

369. *colludere*, 'play': dance about in the gusts.

370. *trucis*, 'grim'. [*Boreae*, N.: *Euri*, E.: *Zephyri*, W.]

371. *-quē*, see 153.

373. *umida vela legit*, 'reefs his dripping sails': 'reefs' against the wind, 'dripping' from the rain.

imprudens, 'unaware'.

375. *aeriae*, predicative, 'aloft'.

377. *arguta*, 'shrill' (294), of the sharp twitter of the excited swallow.

378. Another touch of playfulness, 'the frogs chant their ancient plaint'.

379. The poet (or someone from whom he copied) may have seen the ants when their heap was disturbed removing their *pupae* or chrysalises to a safer place: but they were not *eggs*, nor had the action anything probably to do with a storm: nor is *extulit* true in any case.

380. 'The huge bow drinks', another popular superstition that the rainbow *drank* up water, and then gave it back in rain. Ov. *Met.* I. 271 *Concipit Iris aquas alimentaque nubibus adfert.* Plaut. *Curc.* I. 2. 41 *Ecce autem bibit arcus!* pluet hodie.

383. *Asia*—*Caystri*, from Homer *Il.* II. 461 'In the meadow of Asias ('*Ἀσία*, or Asian, '*Ἀσία*) near the streams of Cayster'. The river Cayster in Lydia, flowing W. into Aegean, N. of Ephesus. The vale through which it flows is the original Asia.

The line in Homer comes in a simile about 'geese or cranes or long-necked swans': hence the reference is very appropriate.

387. *incassum*: he calls the delight 'vain' or 'wanton' because they are not seriously bathing, but sporting in and out.

388—9. Again a touch of playfulness in the description of the crow. 'The crow, that bird of evil, calls the rain with all her voice, and stalks solitary on the scorched sand'. The alliteration and the rather excessive grandeur are almost humorous.

390. *carpentes pensa*, 'carding their task', i.e. spinning the allotted portion of wool: *pensa*, lit. 'weighed out'.

392. 'The oil sputters and the mouldering snuff gathers'.

[393—423. Signs of fine weather: from moon, stars, and sky: from mists: from birds and animals.]

393. *imbri*, old form of abl. *Lucr.* has a great many (from -i and -e stems both), as *colli, orbi, pelli, lapidi, navi, igni, mucroni, rationi, parti*, &c. (In inscriptions before Augustus we have both -ei and -i.)

395. *acies*, 'edge', i.e. 'brightness': *obtusa* keeps up the metaphor.

396. *obnoxia*, 'beholden', 'indebted': in threatening weather the moon is hazy, *as though beholden to the sun* for a scanty supply of light: when fine, the moon has a brilliance *as though of her own*: a curious idea.

397. 'Her fleecy films to float along the sky' (R.). Observe *tenuia* 3 syll. So V. uses *flūviōrūm, gēnuā, āriētē, pāriētē, u* and *i* being used as half-consonantal.

399. Ovid tells the tale of Alcyone as follows (*Met.* XI. 410): Ceyx king of Trachis, starting on a voyage, was entreated by his wife Alcyone not to face the dangers of the sea. He promised to return within two months. He was wrecked and drowned, and his body was washed up on the shore. Alcyone found it and lamented over it, but the gods had pity and changed them into birds. 'And through seven calm days in winter Alcyone broods on her floating nests'.

The 'halcyons' (by some identified with kingfishers, *ceyx* being the male bird, *alcyone* the female) were dear to Thetis, as sea-birds to the goddess of the sea.

ore solutos iactare, 'to tear and toss with their mouths' the wisps of straw. Another rustic notion, the swine uneasy before a storm toss about their litter.

403. *nequiquam*, 'for nought': her ill-omened cry is followed by fine weather.

There is a certain suggestive solemnity in the spondaic line.

404 sq. The story of the 'osprey' is thus told by Ovid (*Met.* VIII.

1—150): Scylla daughter of Nisus king of Megara, watching from the walls the siege of the town, fell in love with Minos king of Crete who was the besieger. She secretly cut off the purple hair from her father's head on which his life depended, then offered herself and the city to Minos. The latter rejected her with horror, and, after conquering the town, sailed away. Scylla jumped into the sea and laid hold of Minos' ship: but her dead father, changed into an *osprey*, pursued her: she was changed into another sea-bird called *ciris*.

The story is evidently an imaginative Greek tale, to explain the hostility between the osprey and the *ciris*.

406—9. The repetition is a poetical artifice, intended to suggest the relentless pursuit. 'Wherever she flies, he pursues: where he pursues, she flies'.

410. *presso*, 'hushed': the cry is harsh in bad weather, 'clear' and 'soft' in fine weather.

413. *actis*, 'over': as we say 'is done'.

415. 'Not, methinks, that the gods have given them wit, nor fate a deeper knowledge'.

quia sit, subj. often after *non quod*, *non quo*, *haud quia* where the rejected reason is given.

V. is here following his master Lucretius and the Epicureans in explaining the different cries not as prophecy, but simply as caused by natural sensation. 'Dumb brutes' he says 'give forth distinct and varied sounds when they have fear or pain, and when joys are rife... The race of fowls and the winged creatures...some of them *change together with the weather their harsh croakings* as the long-lived races of crows and flocks of rooks *when they are said to be calling* for water and rain and winds' [Lucr. v. 1059—1085. Munro's transl.].

Other philosophers ascribed these signs to prophetic powers given by god or fate.

417. *mobilis umor*, 'shifting vapour'.

418. 'The sky-god wet with the South wind thickens what was thin and what was gross dissolves', the former of course only refers to *uvidus Austris*, the *clearing* of mist requiring some other wind.

Iuppiter, v. often for the sky or weather: *sub Iove*, 'in open air'.

421. Lit. 'some movements now, others while the wind, &c.'; i.e. 'far other motions now than when the wind, &c.'

[424—437. Signs of weather in the moon: dim crescent betokens heavy rain: ruddy colour, wind: clear horns on 4th day, fine weather all the month.]

These signs are taken from Aratus.

424. *rapidus*, probably 'fierce', as V. uses it with *ignis* IV. 263, *Sirius* IV. 425.

428. 'If her dim crescent clasp dark air', i.e. if the unlighted part of the moon be invisible (Vergil supposing it to be a piece really scooped out, so that the space between the horns is *air*: in which Con. strangely follows him).

430. 'If she spread a virgin blush over her face', i.e. if the unlighted part be dimly visible (popularly called 'the new moon with the old moon in her arms', really due to *earth shine*, or sunlight

reflected from earth on moon, especially common when it is winter in the N. hemisphere).

ore is Vergil's extended use of *local* abl. [Some people have thought this to be a *dat.* of older form: as inscriptions before B. C. 150 have *-e* as well as *-ei* form: see Wordsw. *Specim.* p. 68. But the abl. is far more likely.]

431. *Phoebe*, Greek name for Artemis or Diana, identified with goddess of moon as *Phoebeus* with sun.

432. *auctor*, 'guide'.

437. Gellius (grammarian 2nd cent. A.D.) and Macrobius (grammarian 4th cent. A.D.) tell us that Vergil is here giving us a line of the Greek Parthenius, a freed slave, who taught the poet Greek. The line was Γλαύκῳ καὶ Νηρηΐ καὶ Ἰνώῳ Μελικέρτῃ. The metrical licenses (hiatus, 4 syll. end., shortened vowel Panopeae) are due as usual to Greek imitation.

Glaucus (Ov. *Met.* XIII. 900) was a fisherman who, by eating a strange herb, was changed into a sea-god. *Panopea* was a sea-nymph. *Melicerta* was son of Ino, who brought up her sister Semele's son, the infant Bacchus. She thus incurred the anger of Here (Iuno) who was jealous of Semele and the goddess drove her mad. Ino then in her madness jumped from a rock with her son Melicerta into the sea. Panope received them, and they became sea-gods.

[438—463. Signs of weather from the sun: these signs are also from Aratus.]

442. *in nubem*, expressive variation for the ordinary *nube*.

mediocque refugerit orbe, lit. 'shrinks back in (or from) the middle of his disc', i.e. 'hollows his disc'. The centre is darker, and makes the sun look hollow, a sign of rain. So Plin. *N. H.* XVIII. 35, 78 *concauus oriens sol pluvias praedicit*.

443. *ab alto*, 'from the sea', whence the Notus or S. Wind would come.

445. This lowering sunrise betokens thunderstorms. The 'scattered rays breaking out' are due to small openings in the heavy cloud.

447. *Tithonus*, son of Laomedon, beloved by Eos the Dawn (Aurora), who obtained by her prayers immortality for him.

449. A vivid sound-imitation of the hailstorm.

450. *hoc*, 'this', i.e. these warnings, the meaning of the spotted disc and scattering rays, which are of still greater import at night.

emenso, deponent used passive: so *comitatus*, *dignatus*, *remensus*, *oblatus*, *exorsus*, *partitus*, *veneratus* all used passive by V.

Olympo, regularly used for 'heaven' by the poets. The original Olympus was the snow-clad Mt in Thessaly where the gods in Homer lived.

453. *caeruleus*, used by V. of dogs, snakes, clouds, hair, ice, and the sea: it means simply 'dark' here, tho' 'blue' or 'blue black' seems in some of the uses to suit it better.

454. *immiscerier*, the old form of pass. inf. which in the second cent. B.C. was superseded by later form in *i*.

456. *fervēre*, old form for later *fervēre*. So V. uses *lavēre*, *stridēre*, *fulgēre*. *fervere* describes the confusion and violence of the weather: 'troubled'.

457. *moneat*, 'would advise': for I should not do it. [*moveat*, 'would persuade', is read by one MS. and adopted by Ribbeck. It may be right, but *moneat* is more like Vergil.]

458. Merely ornate phrases for morning and evening.

459. *frustra terreberet nimbis*, a fanciful way of saying 'your fears of cloud will be vain'. He means 'there will be no cloud': not that there will be cloud but no rain.

460. 'The woods waving in the north wind unclouded'. *Aquilo*, the north wind.

461. 'From what quarter comes the wind that clears the clouds away' is the meaning; only V. by an artifice makes the adj. 'clear' agree with 'cloud'. *Serenas* is practically proleptic: expresses the result of *agat*.

462. *cogitet*, 'broods', 'plots'.

464. *tumultus* in the true Roman sense, 'rebellion'. 'Our ancestors' (says Cicero, *Phil.* VIII. 1, 2) 'spoke of a *tumultus* in Italy, because it was a civil war: also in Gaul, which was next to Italy: but no other war was a *tumultus*'.

465. *fraudem*, 'treachery'.

466. Julius Caesar was murdered on the 15th March B.C. 44. These signs were no doubt mainly invented by superstition. There was an eclipse Nov. 10, 44 which perhaps V. means, tho' it was rather long after. Ovid, *Met.* xv. 780, gives a similar list of signs *before* the murder, meteors, bloody rain, arms and trumpets in the clouds, earthquakes, voices in temples, sweat of ivory statues and a *lurid sun*.

467. *obscura ferrugine*, 'lurid gloom'. *ferrugo*, prop. 'iron rust', then the dark colour like it.

468. *impia saecula*, 'the godless age'.

469. *quamquam*, 'although', i.e. and yet there were other signs besides the sun.

470. *obscae* (prob. from stem SKAV- 'to cover' seen in *scutum*, *obscurus*, *σκῦρος*, &c. and originally meaning 'dark'), 'ill-omened'.

importunus, properly 'unfit', used commonly in stronger sense of 'fierce', 'harsh', here probably like *obscae*, 'evil'.

471. *Cyclopes* in Homer are savage giants who keep sheep and live in caves near Aetna. V. is following the later stories which make them the workers at the vast subterranean forge of Hephaistos or Vulcan, imagined to exist under Aetna and other volcanoes.

Shortly before Caesar's death there was a violent eruption.

474. *Germania*, Roman legions on the Rhine. The Germans first became known to Rome in Caesar's campaigns in Gaul, when there were several battles in which Germans took part. He also made two short raids across the Rhine. But Rome got no footing in Germany till after Vergil's death.

477. *simulacra*—*miris*, 'phantoms pale in wondrous wise'. This stately and archaic expression is from Lucretius.

480. *aera* are 'brazen statues', as in the famous passage (*Aen.* VI. 847) 'excudent alii spirantia mollius aera...'

481. *insano contorquens vertice*, 'whirling in wild eddy'.

482. *fluviorum*, three long syllables, *i* being half-consonantal. So *ariētē*, *pāriētē*, and above, *tēnūā* 397.

Eridanus, poetical name of the Padus or Po, the largest river of Italy.

484. *fibrae*, the 'threads' or ducts at the extremity of the liver (*venae quaedam et nervi* Servius): of the greatest importance in augury by entrails; apparently the two worst signs were these *fibrae* (presumably if larger than usual, or in any way abnormal) and the *division of the top of the liver*, called 'caesum caput' (Ov. *Met.* xv. 795).

485. *puteis*, local abl. 'in the wells'.

488. *cometae*, Ov. only mentions shooting stars: no doubt all manner of rumours were current, for the worse the portents, the greater the compliment to Augustus.

489—492. *Ergo—campos*. The argument is: 'Therefore' (in fulfilment of these terrible warnings at the death of Caesar) 'a second civil war arose between Romans at Philippi: a second time Macedonia was drenched with Roman blood' (the first time being at Pharsalia).

The two battles referred to are (1) the battle of *Pharsalia* (in the southern part of Thessaly, fought B.C. 48), which crushed Pompey and ended the Civil War, making Caesar master of the Roman world; and (2) the battle of *Philippi* (at the N.E. corner of Macedonia, between the Strymon and the Nestus, fought B.C. 42), where Octavianus (Augustus) and Antony defeated Brutus and Cassius, the murderers of Julius Caesar.

The geography is rather poetical, as Philippi is more than 150 miles from Pharsalus: Emathia, strictly speaking, the plain W. of the Axios, about half-way between the two: and Haemus is the range or mountains south of the Danube to the far north of Thrace.

However it is enough for the poet's purpose that both Philippi and Pharsalus are in the Roman province of Macedonia: that Emathia being part of Macedonia can be poetically used for the whole: and that the 'plain of Haemus' may be supposed to be used widely for Thrace, which not unnaturally may include Philippi.

491. *nec fuit indignum superis*, 'the gods thought it not hard', a dignified and pathetic phrase: resignation to the cruel decree of heaven. Some take *superis* abl. after *indignum*: but it is surely far better taken dat. with C. W. L.: like *aratro* below 506.

494. *molitus* of effort, 'upheaving': see 329.

497. *grandia*, for the men of to-day will be of heroic stature to the future generations: for as Lucr. (II. 1173) says 'all things are gradually wasting away', and again (1151) 'the earth scarce produces little living things, which once...gave birth to the huge bodies'.

498. Servius says: '*Di patrii* are the special protectors of individual states, as Iuno of Carthage, Minerva of Athens: *Indigetes* are properly deified men': so that *Vesta* is one of the *Di patrii*, *Romulus* one of the *Indigetes*.

[Servius' derivation of *Indigetes* from *in dis agentes*, 'living among the gods' is ludicrous: it clearly is *indu-*, old form of *in*, and *ga-* stem of *gigno*: the word meaning 'born-in-the-land', i.e. hero of the race.]

499. The *Palatine* was at once the cradle of Rome, as the mythical site of Romulus' dwelling, and the centre of the new empire, as the seat of Augustus.

500. *hunc saltem iuvenem*, 'this youth at least', Augustus, then about 28: a graceful and pathetic reference to the career of Julius Caesar, cut short so suddenly.

502. *Laomedon*, king of Troy, had the gods Poseidon (Neptune) and Apollo to serve him for a time, and agreed that Poseidon should build the city-walls for a price. The walls were built and the king refused to pay. So Hor. *Od.* III. 3. 21 *Destituit deos mercede pacta Laomedon*: and the perjury is a stock reproach to Aeneas' followers in the *Aeneid*, III. 248 *Laomedontiadae bellumne inferre paratis?*: IV. 542 *Laomedontaeae periuria gentis*: V. 811 *periuræ moenia Troiae*.

The notion here is that the Romans as the descendants of the Trojans inherit the guilt.

505. *quippe ubi*, 'for here', on earth. The world is too wicked for so divine a being.

506. The poet skilfully dignifies his subject by hinting that all these wars and triumphs are but the reign of wickedness: a degradation and degeneration from the peaceful tilling of the lands.

509. Merivale refers this passage to the year 32 B.C. when Antonius was guarding the Parthians, who became turbulent and overran the neighbouring districts. This explains *Euphrates*. There does not seem however to have been much stirring in *Germany* at this time: and others accordingly think V. is speaking of an earlier time B.C. 38—36 when Antonius was fighting the Parthians, and Agrippa the tribes on the Rhine.

510. Sedition in Italy. *Mars impius* is civil war: the cities of Italy being troublesome from time to time to Augustus, some of them in the latter years siding with Antony.

513. *addunt*, 'they quicken', probably an expression from the race-course. We find *adde gradum* 'go quicker' Plaut. *Tr.* 4. 3. 3, *adderent gradum* Liv. 3. 27. And *gradum* might easily drop out of a technical or colloquial phrase.

in spatia, 'over the course', lit. 'from lap to lap', 'as the rounds go on', precisely like *in dies*, *in annos*, &c.

BOOK II.

[1—8. Subject, trees, especially vines: invocation to Bacchus.]

2. *silvestria virgulta*, 'woodland shrubs', any sort of trees which the farmer grows.

4. *Lenææ*, Greek title of Bacchus, 'god of the wine-press' [from *ληνός*, wine-press].

pater, common appellation of gods and superhuman powers, e.g. applied by V. to Aether (325), Tiberinus (IV. 369), Neptunus (*Aen.* v. 14), Inachus (*Aen.* VII. 792), Ianus (*Aen.* VIII. 357).

5. *autumno*, 'autumn', i.e. 'harvest'. So Mart. III. 58. 7 *fragrat testa senibus autumnis*, 'old wine'.

Notice the Greek rhythm: short syllable long in arsis, spondaic line, unusual caesura.

6. *labris*, 'vats'.

[9—21. Mode of rearing trees: (1) natural: some spontaneous, some from seed, some from suckers.]

9. *arboribus varia est natura creandis*, lit. 'diverse is the nature of trees for their growth'; *creandis* added to complete the idea. The meaning is simply, 'Trees are reared in diverse ways'.

10. *nullis hominum*, rather unusual.

12. *siler*, 'osier'. *genistae*, 'broom' [Plantagenet is plantagenest originally].

13. 'The willows with pale grey leaf'. *glauca canentia f.*, a happy touch of accurate description.

14. *posito*, 'dropped': for the three first modes of propagating are all natural, not artificial.

15—16. All oaks were sacred to Iuppiter: *Iovi* is simply dat. of advantage 'for Iove': V. probably does not mean to insist on the distinction between *aesculus* the broad-leaved oak and *quercus* the common name for all.

habita Grais oracula, 'deemed prophetic by the Greeks', an allusion to Dodona, see I. 8, 149.

Grais, agent dat. in imitation of Greek dat. after perf. pass., like *quaesitum matri A. IX. 565: tibi relictum VI. 509: cuique repertum VII. 507: apibus depasta Ecl. I. 55.*

17. 'Others sprout in thick growth from the root', new suckers shooting from the roots of the old tree. Observe the picturesque poetic exaggeration *silva. aliis* is dat.

18. *Parnasia*: the Delphian bay sacred to Apollo: Delphi was near Mt Parnassus.

21. *frutices*, 'shrubs'. 'Forest and copse and holy grove'.

[22—34. (2) Artificial methods: suckers, slit boughs, layers, lopped shoots, stumps, grafts.]

22. *via sibi repperit usus*, 'practice has found by its course', rather unusual and emphasised diction after V.'s manner; he simply means 'which the course of experience discovers'.

23. *plantas*, 'suckers', the shoots growing from the root mentioned 17.

24. *stirpes...sudes...vallos*, these 'logs', 'billets' and 'stakes' are lumps of the tree of various thickness, cut off, and notched or pointed at the end and buried deep.

deposuit, gnomic perf., see above I. 49.

26—27. This describes the 'layer' system: a young bough was forcibly bent (*presso*) down and the end buried which took a new root in the same earth (*sua terra*) without being severed from the tree (*viva*). 'Other forest trees await the layer's bent arch and quickset slips in their own earth'.

plantaria, plur. from *plantare*, 'a set, slip'.

28—9. This describes the pruned shoots simply planted.

30. The stock is split (*caudicibus sectis*), and buried, and the roots shoot out anew. See 63.

The olive (like our willow) was particularly liable to sprout from the cut wood; and this fact was utilised by the gardeners.

32—4. Grafting. *impune*, fanciful poetic for 'unharmful'.

33. *vertere*, intrans. 'change'. See I. 163.

34. *et prunis...corna*, generally taken to mean (W. K. Wundt, &c.), 'stony cornel trees blush with plums', i.e. plums are grafted on the cornel. But (1) it is unlikely V. would use *corna* (the fruit) for *cornos* (the tree) in just the place where it would mislead, (2) *lapidosa* applies to the fruit and is here especially out of place, (3) *rubescere* is far more appropriate to the bright red cornel than to the dark plum.

I therefore prefer (with Con. Lad. Forb.) to follow the Latin strictly and translate 'the stony cornels redden on the plum trees'. Henry (on *Aen.* III. 649) tells us that the fruit is sold in the Italian streets to this day: and Ovid, *Met.* VIII. 665, speaks of 'preserved cornels' as peasants' fare. A plum tree which would not bear might naturally be grafted with cornel: it would improve the cornel, and get some return from the useless plum. So the sterile trees are made to bear by grafting, below 51, 70.

[35—46. Come and learn the arts of tilling trees; and thou Maecenas favour me. I shall not range over the whole sea, I shall but coast the land.]

35. 'The fit modes of tilling each, after their kind'.

37. *Ismara*, mountain range on S. coast of Thrace, W. of Hebrus.

38. *Taburnus*, mountain on borders of Campania, 20 miles E. N. E. of Naples.

39. *inceptum...laborem*, 'traverse with me the task I take in hand'. *laborem*, acc. of extent of motion, like *currinus aequor*: but this acc. more frequent with *decurro*: thus *decurro vitam, aetatem, spatium*, &c.

40. Maecenas (see I. 2) is called 'justly the chief part of his fame' as having helped and befriended the poet, and encouraged his work.

41. *pelago patenti*, local abl. 'over the open sea'. The poet hastens to qualify the wide suggestion of this metaphor by modestly saying he is not going adventurously to traverse the whole space (42), but only to coast along the shore (44).

43. From Homer, *Iliad* II. 489, where the poet in the prelude to the Catalogue of ships says 'I cannot tell their multitude, nor name them: no, not even had I ten tongues and ten mouths, a voice unailing, and a brazen heart, did not the Muses make mention of them &c.'

44. *primi litoris oram*, variation for *primam l. o.*, 'the shore's outer edge'.

45. *in manibus*, 'close at hand': Caes. *B. G.* II. 19 ut iam *in manibus* hostes viderentur: so *ad manum, prae manibus, cominus*.

non hic, i.e. I shall not detain you here (like many epic and didactic poets) with a long prelude (*exorsa*) or digression (*ambages*, 'winding ways') or tale of romance (*fictio c.*).

[47—68. How to improve trees: the spontaneously grown tree: the root-sucker: the seed-grown: all require labour, but different trees grow best with different treatment.]

47. *in luminis oras*, a fine imaginative phrase, 'up to the shores of light', borrowed by V. from his master Lucretius: the flowers and plants come from darkness underground into the realm of light and life: 'shores' because they pass from one realm to the other.

48. *laeta*, G. I. 1.

49. *natura*, the power of nature to produce; 'life'.

50. *scrobibus*, 'pits', 'trenches'.

subactis, lit. 'subdued', i.e. by the spade: 'well worked'.

51—2. *exuerint...sequuntur*. Notice the future indic. in apodosis instead of subj. It is a change for the sake of vividness: the condition is supposed to be realised and the consequence then *will* (not *would*) follow. So Hor. *Od.* III. 3. 7, *Si fractus illabatur orbis Impavidum ferient ruinae*: and with pathetic force *Aen.* VI. 882 *si qua fata aspera rumpas*, *Tu Marcellus eris*.

[Others for the sake of normal grammar read *voles* for *voles* with some MS. authority, and *sequantur* with none at all.]

cultu, 'care', 'tilling'.

52. *artes*, 'skill', a pretty word for the new qualities which the trees acquire by cultivation.

53. *quae stirpibus exit*, the root suckers mentioned 17 and 33.

54. *hoc faciat*, 'would do likewise', i.e. put off its wild nature and bear fruit. Others with some MSS. read *faciet*: the construction will then be the same as before.

digesta, 'set out': planted apart with space between the suckers.

56. *uruntque ferentem*, 'blast it in the bearing' (R.), a bold and effective way of saying 'blast it and prevent it from bearing'.

Somewhat similar *Aen.* VII. 498 *nec dextrae erranti deus auiet*. For *uro* see I. 77.

57. *quae...arbores*, the seed-sown trees mentioned 14. *iactis* therefore means 'dropped' (not 'sown'), like *posito* 14.

58. *venit*, 'rises'. *seris nepotibus*, i.e. 'to after times'.

59—60. 'The raising of the tree from seed refers to all fruit trees, both grapes (*uva*) and apples, pears, cherries &c. (*poma*).

avibus praedam, because being 'sorry clusters' they are left to birds.

62. *cogendae*. *cogere* here is 'to order', 'draw up', like *cogere agmen*.

mercede, picturesque word for 'cost', 'trouble'.

63. *truncis*, 'by stocks', abl. of means or method. So *propagine*. For the systems see 26—30.

64. *respondent*, 'answer' our hopes: but like the English, the word is used absolutely.

de robore, 'from billets', see 24.

Paphiae, from Paphos, town in Cyprus where Venus was especially worshipped (est Amathus, est celsa mihi Paphos, says Venus, *Aen.* X. 51): and to Venus the myrtle was sacred.

65. *plantis*, 'shoots', 'suckers', whether those from roots (23) or prunings (28). *coryli*, 'hazels'.

66. 'The shady tree that crowned Hercules', gen. of description. This tree was the black poplar, which grew on the shores of Acheron (river of under-world), and with a garland of which Hercules crowned himself when he came back with Cerberus from Hades.

67. *Chaonii Patris*, Jove of Dodona, see I. 8.

68. *nascitur*, i.e. *plantis*.

casus...marinos, the pine being the ordinary ship timber.

[69—82. Other trees best grafted: difference between grafting and budding.]

69. *horrida*, 'rough'. Notice the hypermeter or extra syllable *horrida* | *et* elided. See I. 295. Others put *setu* at the end of the line; but the best mss. authority, and Servius, is in favour of our reading. A similar ending (also altered and disputed) occurs III. 449 *vivaque sulfura* | *Idaeasque*.

70—72. For the perfects (gnomic), see above I. 49.

71. 'The beech whitens with the chestnut blossom, the ash with the pear'. Notice *fagus* (with long *ū*) by arsis or stress of syllable.

[mss., followed by Rib., read *castaneae fagos* (*gessere*, from last clause): but the poet must mean that beech trees bear chestnuts, not vice versa. The alteration is slight: and Servius gives both interpretations and others too.]

73. *oculos imponere*, 'to bud': the phrase is a picturesque rustic expression, the transferred bud set in the cleft resembling an eye.

simplex, 'one'.

The infin. after subst. *modus* is rather a rare construction, perhaps imitated from Greek where it is commoner. We find similar uses: Pl. *Men.* 233 *numquid modi futurum est eum quaerere*: Cic. *Caec.* 5 *nullam esse rationem amittere*: Pl. *Ps.* 1076 *nullum est periculum stipularier*: and above I. 213 *tempus humo tegere*.

75. First the *bark* (cortex) splits, then the 'coats' or inner membranes (*tunicae*) round the bud.

78. *rescantur*, 'slit', to admit the wedge.

81. *exiit*, this perfect coming in the middle of the presents is not 'gnomic', but expresses vividly the suddenness of the growth.

[83—108. Trees are of various kinds, especially the vine: but it is impossible to enumerate them.]

84. The cypress was abundant in Crete, the central mountain of which was Ida.

86. *orchades* (Greek word) are oval olives: *radii* slender ones (from *radius*, 'shuttle', the olive resembling a shuttle with wool on it). *pausia* (Greek), bitter olives.

87. 'Orchards of Alcinous', from the *Odyssey* (VII. 112), where Homer describes the fertile gardens of Alc. king of the fairy land Phaeacia: 'And there grow tall trees blossoming, pear trees and pomegranates and apple trees with bright fruit, and sweet figs and olives in their bloom'.

88. *Crustumium*, N. Latium, near the Tiber.

To say that the various pears 'have not the same sucker' is only a poetic way of saying they are different.

volaemis, the larger kind of pears: Servius gives a variety of derivations for the word, probably conjectural.

90. *Methymna*, town at N. W. point of the large I. of Lesbos, off Asia Minor.

91. *Thasos*, rich island off Thrace.

Mareotis, the large lake close to Alexandria in N. Egypt.

93. *passo*, 'raisin wine', from *passa uva*, the 'spread' or dried grape.

Psithia and *Lageos* are Greek words, clearly the names of two kinds of vines: origin unknown.

tenuis, 'thin': perhaps what we call 'dry': from the next line it clearly is not a 'light' wine.

95. *preciae*, 'early' grapes, quickly ripening: probably from *prae*.

96. *Rhaetica* was the Verona vine, so called because it grew at the foot of the Rhaetian Alps (E. Switzerland). The Campanian *Falernus ager* was noted for a famous wine.

97. *Aminnean* wine was grown in the hot plains of S. Italy and Sicily, especially near Naples. The origin of the name doubtful: some refer it to a tribe Aminnaei in Thessaly, whence the vine was brought to Italy.

firmus means a wine that keeps: a 'sure' wine.

98. *Tnolus*, Mt in Lydia. *Phanae*, promontory of Chios. It is a playful idea to call the excellent Chian wine 'King' and to speak of a wine as 'rising up' out of respect to another.

99. All we know is there were two kinds called Argitis.

certaverit, 'could match', perf. subj. potential.

100. Notice the infin. epexegetic (like Greek): a favourite extension of structure in Vergil. The infinitive here describes the point in which the grape would be superior.

tantum fluere, because it yielded a great quantity.

101. *accepta*, 'welcome', and so with dat. Similarly *contemptus* often means 'contemptible'.

dis et secundis mensis, because the drinking bout began after the dinner was over at the 'second course', or *mensa secunda*; and was opened with libation to the gods: So *Aen.* VIII. 283 *mensae grata secundae dona ferunt*.

102. The isle of Rhodes (off S. W. corner of Asia Minor) was famous for a good wine.

bumaste, wine made of a large grape: *bumastus* = 'big-breast' (βοῦς, often used in Gk. for anything big, παρὸς, breast), the graphic local name for the swelling grape.

104. Notice the indirect questions (*quam multae—quae sint*) depending on *est numerus*, irregularly but naturally. *Est numerus* = *numerari potest* or *numerandum est*.

refert, 'it profits'.

105—8. i.e. 'the same man would wish to count the sands of the desert or the waves of sea'.

Libya, regular name for Africa. *aequor*, 'plain', its proper meaning, from *aequus*, 'level'.

108. 'Ionian' sea between S. Italy and Greece.

[109—135. Different soils suit different trees; the willow, alder, mountain-ash, myrtle, vine, yew, ebony, frankincense, acanthus, cotton, citron.]

110. *fluminibus*, local abl., 'by the rivers'.

112. It being established usage to call rich crops 'glad' crops (see *G. I. 1*), it is a further refinement to transfer the epithet to the ground, and say 'the shore is *laetissima myrtetis*'.

113. *Aquilo*, north wind.

114. *cultoribus*, dat., see 16. 'The earth tamed by furthest tillers' is only artificial and ornate for the 'furthest lands'.

115. *Eous*, 'Eastern', from *Eos* (ἑως), the dawn.

Geloni, a Scythian tribe N. of the Borysthenes or Dnieper, i.e. in the southern part of Russia.

116. *arboribus*, dat. 'Trees have their several homes'.

117. The rest of this sentence is expanded from I. 57: only we have here *hebenum* 'ebony', for *ebur*, 'ivory'. *Hebenus* is a beautiful dark close-grained wood like box: it grows in Africa as well as India, says Pliny.

Sabaeci, I. 57.

119. Notice *que* transposed to the last word of the phrase. C. quotes Horace *Od.* III. 4. 18 ut premerer sacra Lauroque collataque myrto.

acanthus, 'thorn', is probably the mimosa of Egypt and Abyssinia, which yields a valuable gum. V. seems to think that this comes from the berry (*baca*), which is not the case.

120. Cotton was known to Herodotus (5th cent. B. C.), who speaks (III. 47) of a linen cuirass adorned with gold and 'wool off a tree' being sent by Amasis king of Egypt to Sparta: and again (III. 106) says that in India 'the wild trees bear wool as fruit, better and more beautiful than that from sheep'.

121. 'The fine fleeces' which the Seres (Chinese) 'card from leaves' are of course silk. The cocoons being spun up on the trees, this curious belief of the Romans (who knew nothing of the silkworm) arose quite naturally.

tēnulā, u acting as a consonant. See above I. 397.

122. *Oceano*: it is not clear whether V. is meaning the real Indian Ocean or the poetic (Homeric) Oceanus, supposed to be a stream running round the circular flat earth. The poetic conceptions recur often, mixed up with the later and truer geography.

124. There are several enormously high trees in the forests of Hindoostan: so that V. is hardly exaggerating. 'The tree's topmost air', a fine imaginative conceit for a 'tree reaching to the sky'.

125. i.e. not even the excellent Indian archers can shoot over their own trees.

127. 'The blest apple' is probably the citron, whose fine aromatic juice was supposed to be an antidote for poison.

praesens, a favourite word of V. used of divine presence and aid, and then of any magic or potent help: translate 'more sovereign'. So *Aen.* XII. 152: see note on *Georg.* I. 10.

128. *noverca*, the typical poisoner.

129. This line is from *G.* III. 283, where *sorcery* is being spoken of. V. does repeat lines or more often half-lines, and sorcery and poisoning are often connected: two old scholars (Servius 4th cent., Nonius 3rd cent.) recognise the line here, though the best MS. has it on the margin only. On the whole it is best to retain it.

133. *erat*, a rhetorical variation (common in Latin) from the regular *esset*, bold but effective. The point consists in the statement, which is really *conditional*, being exaggerated into an absolute one.

'Were it not that it cast abroad a far different scent, *a laurel it was*' (instead of 'would have been'). So Cic. *Leg.* i. 18 *labebar longius nisi me retinuisssem: Aen.* vi. 358 *iam tuta tenebam ni gens crudelis invasisset: VIII.* 522 *multa putabant ni signum dedisset.*

134. *ad prima*, 'above all', 'most', variation for common in *primis*, *cum primis*.

animas et olentia ora, bold expression for 'foul-breathing mouth', a sign of disease. The point of grammar consists in the *two substantives* being used for *one compound phrase*, called *hendiadys* (ἐν διὰ δύοῖν, one by means of two). So *molem et montes Aen.* i. 61, *telis et luce aena* II. 470, *hamis auroque* v. 259, &c., very common in V. So also *pateris et auro* below, line 192.

135. *fovent*, the root idea of this word is 'snug' or 'comfortable': most often of *warmth* (*sol fovet, pectore fovet*, &c.), then of 'embraces', 'nursing' children, birds 'sitting', &c., also as here of *rubbing* or *washing* (we even find *gelida aqua fovere*). See *Aen.* x. 838.

[136—176. The praise of Italy. No land can vie with her: her freedom from monsters and plagues (140): her richness (143): no wild beasts (151): her buildings (153), seas and lakes (158): harbours (161): metals (165): and her MEN (167)].

For this episode see Introduction.

136. *silvae*, best taken gen. with *ditissima*, 'rich in forest'.

137. *Hermus* (river of Lydia supposed auriferous), 'thick with gold', a fine bold expression: ordinary rivers are thick with mud.

138. *certent*, potential, 'could vie'.

Bactra, the district on the upper Oxus, E. of Caspian.

139. Euhemerus, a Sicilian, a courtier of the Macedonian king Cassander about B.C. 316, being furnished by the king with money went a long journey of which he wrote a narrative. He became famous for his method of treating the stories of gods and heroes as exaggerated tales of mere men. He tells of an island *Panchaea* near Arabia, very rich and happy. V. uses the name here as we might speak of Eldorado.

140. Allusion to Jason, leader of the Argonauts, who was sent to get the golden fleece from Colchis. The king Aeetes promised to give him the fleece if he would yoke to the plough two *fire-breathing oxen*, and sow the land with *dragon's teeth*. The teeth sprang up as armed warriors; but Medea the princess for love of Jason shewed him how to tame the oxen and slay the warriors.

141. *satis dentibus*, loose use of abl. abs., say 'upturned the sod where the teeth were sown' (afterwards). So *Aen.* vi. 22 *stat ductis sortibus urna*, 'the urn is set, the lots are drawn'.

142. 'The crop bristled with spears', variation for 'crop of spears', common in V. So, *pictas abiete puppes*, *virgulta sonantia lauro*, *liquntur sanguine guttae*, *subnectit fibula gemma*, &c.

143. 'Massic juice', so called from Massicus, a mount of Campania at whose feet grew the famous Falernian wine.

144. Notice hiatus.

145. *equos*, nom. sing. *equus* is not true classical spelling. See I. 13.

146. *Clitumnus*, river of Umbria, famous for cattle of a pure whiteness, supposed to be produced by the water of the river. *White*.

bulls were required for the sacrifices of the triumphs, which explains 148.

149. 'Summer here in months that are not summer's' (R.). The expression borrowed from Lucretius, *alienis partibus anni* i. 181, but characteristically beautified.

150. *bis pomis utilis* may be either (1) dat. 'twice fit for fruit', i.e. ripe for bearing, or (2) abl. 'twice serviceable with fruit'; the latter is rather richer and more characteristic.

152. *semina*, 'breed', unusual word (imitating Lucr. III. 741 *triste leonum Seminium*).

fallunt legentes, i.e. they do not pluck the deadly poison (*aconita*, 'monkshood') by mistake for a harmless herb.

153—4. He does not mean there are *no snakes* in Italy, but *not such large snakes* as elsewhere. The emphasis therefore is on *immensos tanto tractu*. 'Nor such huge coils does the scaly snake drag along the earth, nor with so vast a sweep gather himself into a spire'.

155. *operum laborem*, 'toilsome works' (*labor* abstract, *opera* concrete here).

158. the *mare superum* was the Adriatic: the *mare inferum*, the Tuscan sea, i.e. between Italy, Sicily, and Sardinia.

159. *Larius* is Lake of Como, easternmost of the three 'Italian Lakes', N. of Milan. *Benacus* is Lake of Garda, just west of Verona.

161—4. This passage refers to the *Portus Iulius*, a fine harbour made by Agrippa under Augustus' orders 37 B.C. Near the bay of Baiae (N. W. of Naples, a few miles off) were two little lakes, *Avernus* and *Lucrinus*, close to the sea: Aug. joined these, and cut an opening from *Lucrinus* to the sea, strengthening it at the same time with a breakwater (*claustra*). Thus the breakwater kept the inner works from damage by the sea (*ponto refuso*): the opening let in the sea water (*immittitur*).

162. *indignatum*, 'fret', 'chafe'.

164. *Tyrrhenus aestus*, because the *mare inferum* (158) was called the Tuscan or *Tyrrhenian* (Τύρρην, Greek name of Tuscus) sea.

166. *auro plurima fluxit*, 'and poured rich streams of gold', which might mean the rivers rolled down gold (cf. 137) as the Po was supposed to do: but more likely refers simply to the 'veins' in one of the mines. (So C. K. H. W. L. F.)

For constr. cf. *Aen.* IV. 3 *multus recurSAT gentis honos*.

The mineral wealth of Italy is mentioned by several ancient writers: and Pliny tells us that the Senate forbade the working of mines, 'bidding them spare Italy'.

167. *acre*, 'vigorous'. The *Marsi* (in hill country 50 m. of Rome), *Sabelli* or Sabines (in the hills 30 m. N.E.) were famous for simple lives and hardy courage. So Horace speaks of the Dacians: *dissimulat metum Marsae cohortis*, *Od.* II. 20. 18: and of the *rigidi Sabini*, *Epist.* II. 1. 25.

168. *Ligures*, in Appennines round gulf of Genoa: *Volsci* in Latium, S. of Marsi.

veru (whence adj. *verutus*) was a short pike (*veru*, orig. a spit) used by the light infantry.

169. *Decios*, who devoted themselves to death solemnly in war to save their comrades, the father in the war with the Latins B.C. 340, the son at Sentinum against the Gauls 295.

C. *Marius*, the great general who saved the state from the terrible irruption of northern barbarians, defeating the Teutones at *Aquae Sextiae* (near Marseilles) in B.C. 102, and the Cimbri at *Vercellae* (between Turin and Milan) B.C. 101.

F. *Camillus*, the great hero of the 4th century, six times consular tribune and five times dictator, who saved Rome (390 B.C.) when captured by the Gauls.

Notice the *generalising* plural in the last two cases: we say 'a Marius, a Camillus'.

170. *Scipiadæ* (Greek patronymic form: the proper Roman form *Scipionēs* is impossible in this metre): (1) *P. Cornelius Scipio Africanus Maior*, who after performing wonders in Spain in the second Punic war, defeated Hannibal finally at Zama, in Africa, B.C. 202. (2) *P. Cornelius Scipio Aemilianus Africanus Minor*, by birth an Aemilius, adopted by the son of Africanus Maior, the hero who took Carthage (146 B.C.) and made Africa a Roman province.

171—2. *Augustus*, after defeating Antony and Cleopatra in the naval battle of Actium (on W. coast of Greece) B.C. 31, proceeded through Syria and Asia Minor to reduce and settle the East whose forces had been wielded by Antony. The East is poetically expressed by *inbellem Indum*, with the usual contempt of Romans for Orientals.

This stately passage is further developed into the magnificent roll of heroes in *Aen.* VI. (756—853).

He rises at the end into the superb outburst 'Hail thou land of Saturn, mighty mother of harvests and of men, for thee I enter on themes of ancient glory and skill, for thee I boldly unlock the sacred springs, and chant the song of Ascræ through the towns of Rome'.

173. 'Harvests' and 'heroes', the two great glories of Rome: the former the theme of the *Georgics*, the latter he sang later in the *Aeneid*.

Saturnia, referring to Saturn's rule in Latium in the age of gold.

174. *ars* is of course the skill of agriculture.

175. An imitation of *Lucr.* I. 927, 'I love to approach the untasted springs (of poetry) and quaff', when he begins his great poem *de rerum natura*. So Vergil 'unseals' the springs in being the first to sing of agriculture.

176. *Ascræum*. Because Hesiod, the Greek poet of agriculture, whose *Works and Days* V. has largely imitated in the *Georgics*, was born at Ascræ near Helicon in Boeotia (N. Greece). See Introduction.

[177—225. The nature of diverse soils. What lands are best for olives, vines, cattle, corn: some only maintain bees and snakes: some rich lands will produce both vines, olives, cattle, and crops.]

178. *natura*, 'power'.

rebus ferendis, dative of 'work contemplated' or 'purpose': like *decemviris legibus scribundis, oleæ esui*, &c.

179. *difficilis*, 'stubborn', *malignus*, 'niggard': so the scant moonlight is called 'luce maligna', *Aen.* VI. 270.

180. *tenuis*, 2 syll. See above I. 397, II. 121.

181. *Palladia*, for the olive was sacred to Pallas Athene (Minerva). In Sophocles' famous chorus (*Oed. Col.* 668) the 'child-rearing olive' is one of the best gifts of the goddess.

vivax, 'long lived': 200 years acc. to Pliny.

182. *indicio*, predicative dat.: it is a 'mark' of good land for the cultivated olive. Naturally where the wild olive grows the soil would suit the better.

184. *uligo*, 'ooze', 'moisture'.

187. *licuntur* for *liquuntur*: in the classical times *uu* is avoided in most words.

188. *felix*, 'rich', 'fertile': transferred from the growth to the soil.

editus Austro, 'uplifted to the south wind', i.e. on a slope S. facing. The dat. is the common poetic *recipient* dat. where in prose we should have *ad* with acc.: it really comes from the *personifying* instinct of poetry. So V. has *caelo educo*, *proiecit fluvio*, *reliquit harenae*, *praecipitare pelago*, *descensus Averno*, &c.

189. Obviously the plough 'hates' the fern because it gets entangled and delayed.

190. *olim* (locative of *olle*, old form of *ille*), 'at that time' properly: hence can be used of *future* (as here) = 'hereafter', besides its common *past* meaning of 'once'.

191. For gen. see *G. I.* 277.

192. *laticus*, 'juice', fanciful poetic word for wine.

For the hendiadys *pateris et auro* see above 134.

193. *ebur* is an 'ivory' pipe: the Tuscans being noted for use of musical instruments.

194. *pandus*, rare word (used mainly by Ovid), 'curved', 'bent'.

reddimus, 'lay' on altar, the proper sacrificial word: the idea being perhaps of paying a *due*.

196. *urentes*, 'withering': Varro (great scholar and savant who wrote B.C. 36 a treatise *de Re Rustica* to which V. owes much) tells us (*R. R. I.* 2. 18) that goats spoil young crops, especially olives and vines, with their poisonous saliva: that an olive nibbled by a goat becomes sterile: and that therefore no goat is offered to Minerva! See below 378.

197. 'Far fields of Tarentum', neut. plur. with no subst., like *strata viarum*, *caerulea ponti*.

Tarentum (at the *heel* of Italy) in a luxuriantly fertile region.

198. V. refers to the following fact. After Philippi (B.C. 42, see *G. I.* 489) the three leading men Octavianus, Antony, and Lepidus (called the triumvirs) confiscated several lands to give to their veteran soldiers. Among these were the lands near *Mantua* where Vergil's home was. V. went to Rome, and pleaded successfully with the emperor for restitution. See *Eclogues* I. and IX.

199. *flumine*, local abl. 'by the stream'. This is the river Mincio which comes out of the Garda lake (Benacus).

200. *derunt*, the proper spelling of the fut. of *de-est*.

203. *ferē*, 'mostly'. *presso*, 'driven'; such soil being not light increases the effort of the plough. This soil is clearly not clay (as some suppose) or anything like it: it is a rich moist earth full of vegetable matter (*nigra*) which yet crumbles (*putre*).

206. *iuvencis*, abl. of accompaniment.

207. The antecedent to *unde* is omitted but easily supplied by the sense: 'Or (seek that soil) whence, &c.': 'Or (that is good for corn) whence, &c.'

iratus, 'vexed' with the toil of clearing.

211. *rudis*, 'untried', 'untilled', 'rough', opposed to *enituit*, 'grows bright' with the new trim and smiling crops. The suggestion is of agriculture polishing the savage earth: a playful touch.

212. *glarea*, 'gravel'.

213. *casia*, a fragrant shrub.

214. *tofus*, the volcanic 'tufa', a porous but hard stone common in Italy, and much used in the old masonry.

chelydri (Greek word), 'watersnake'.

215. *negant*, &c., 'proclaim that no other lands so richly bear food the serpents love &c.', a playfully artificial way of saying that tufa and porous chalk warn you of snakes.

A similar use of *nego* below 234.

216. *curvas*, 'winding': good word for the waterworn hollows in limestone or chalk.

219. *viridis se vestit*, ornate variation for *viridem*, of which V. is fond. Thus: *obvius ardentis sese obtulit, ostendit se dextra*, &c.

220. The *scabies*, 'scurf', and *robigo*, 'rust', are practically the same: 'salt scurf of rust' (R.).

222. *ferax oleo*, 'for oil', variation for *gen*. Some MSS. have *oleae*: but such a variation is not unlike V. and *oleo* is the best supported reading.

223. *facilem*, 'gentle', 'kind': a pretty personifying word.

vomeris, common *gen*. after adjectival partic., as *alieni appetens*, *sui amans*, *aequi servantissimus*, &c.

224. *Capua*, the famous luxurious Campanian city.

Vesaevo, adj. from *Vesuvius*.

225. The river Clanius in Campania overflowed ('unkind' *non aequos*) Acerrae, town N. of Vesuvius, and made it 'deserted' (*vacuus*) by many of its inhabitants.

[226—258. Method of testing the qualities of the soil, (1) by digging pits, and seeing if the out-put will all go back into the hole; (2) by straining water through a basket full of the soil and judging by the taste.]

227. *si requirēs*, together. The omission of *num* or *ne* with one clause of the indirect question is common enough in poetry.

229. *Lyaeo* [Λυαῖος, 'the deliverer', λύ-ω], a surname of Bacchus.

233. *si derunt*, 'if it suffice not', for the form see 200.

234. *negabunt*, see 215.

235. *scrobibus*, poetic plural, like *tecta*, *ora*, *pectora*, &c.

superabit, 'overtops': often in V. for *superesse*.

236. *terga*, 'ridges' (the English word meant 'back' originally).

241. *specimen*, 'sign', 'token': *Aen.* XII. 164 Latinus wore gold rays round his head 'as token of his descent from the Sun', *Solis avi specimen*.

qualos, 'baskets', of last line are the same as *cola* 'the strainers' of this. The 'strainer' is 'a basket of close plaited osier'. The first phrase is a description.

244. *ad plenum* (neut., adverbial), 'to the full', till the basket is full. The phrase is like *ad extremum*, *ad ultima*, *ad prima*.

245. The water as it strains through the earth of course dissolves the soluble salts, and comes out 'bitter'.

246. *manifestus*, epithet transferred (as so often) from *indicium* to *sapor*.

ora tristia temptantum torquebit, lit. 'will twist the faces of those who try it so as to be sad' (*tristia*, proleptic use of the adj., expressing the result): i.e. 'will wrinkle awry the faces of those who try it', a playfully emphatic line helped by alliteration.

The reading is a more difficult question, whether (1) *sensu amaro*, 'with bitter taste', a smoother construction, and found in two of the best MSS., and (as we know from Gellius, see below) the common reading in 2nd century: or (2) *sensu torquebit amaror*, 'the bitterness will twist by its feeling', i.e. 'when felt', a more intricate structure, but not unlike Vergil's variations. *Amarar* is an old word: a Lucretian word (IV. 224): and Aulus Gellius (literary man 125—175 A.D.) says expressly 'most people read *amaro*. But Hyginus' (a friend of Ovid, a contemporary of V., and head of the Palatine library) 'affirms that this is not what Vergil left, but *amaror*, which he himself found in a MS. belonging to the house and family of Vergil'.

This evidence is so strong that (with K. L. W. F. &c.) I read *amaror*.

249. *fatiscit*, 'cracks': a lump held in the hand sticks together like a ball.

251. *ipsa*, 'of itself', even when untilled. *iusto*, 'than is meet', explained in the wish that follows: the luxuriance is delusive and the crops are disappointing, perhaps (*G.* I. 111) because the head is too heavy.

253. *primis aristis*, 'the young ears' (the ears at first).

256. *quis cui*, double question, 'which land has which colour'.

sceleratum, playfully strong word 'mischievous', 'baneful'.

[259—287. Careful preparation of a vineyard. Breaking the soil: planting out: aspect: closeness of planting: trees to be as regular as an army.]

260. *excoquere*, 'bake': the sun helps the *breaking up* of the soil.

magnum montes, 'the huge hills', playfully strong expression: suggesting a cheerful energy in the farmer.

261. *supinatas*, 'turned over', lit. 'on their backs'.

264. *movens*, 'working'.

265. *vigilantia fugit*, no 'care escapes', strained expression for 'taking every precaution'. (*fugit*, gnomic perf.)

266—7. The common construction of *similis* with *and* where we say *as*: 'choose alike ground for nursing the early crop, *and* for

transplanting after' is the general sense. So *dissimilis*, *par*, *impar*, *simul*, *aequus*, with *ac*. The young vines were grown first in a nursery (*seminarium*), then in a regular vineyard (*arbustum*) on trees.

paretur and *feratur* are *finals*, with the relatives *ubi*, *quo*.

267. *arboribus*, 'for the trees', i.e. for the training on trees when they are transplanted. [Others take *arboribus* improbably for the vines.]

digesta feratur, variation for *feratur ac digeratur*, 'moved and planted out'.

268. *semina*, 'the young plants'. *matrem*, earth. The suggested simile of children is a playful graceful touch.

269—272. Before changing they scratch the *point of the compass* on the bark, that the same side of the plant may face the same way.

271. *axis*, 'the pole', often of the North. So III. 351 the Thracian Rhodope is *porrecta sub axem*.

272. 'So strong is habit in the young', the same touch as in 268.

273. Observe the poetic local abl.

274. The emphatic position of *pinguis* shows the predicate. 'If 'tis a rich place, &c.'

275. 'Plant close: in a close-planted soil,' &c. *uber*, best taken (with *denso*) of the rich *soil* as in 234. [Others more artificially 'in a thick-planted [spot] Bacchus is not less fertile' (slower in fertility).]

non segnior, 'not less vigorous'.

276. The phrase elaborated for 'rising knolls or hilly slope'.

277. *indulge*, 'give space'. *in unguem*, lit. 'to the nail', a met. from sculpture or masonry where the smoothness of stone or joining is tested by the nail, so 'exact', 'to a nicety'. So Hor. *Sat.* I. 5. 32 *ad unguem factus homo, polished*.

277—8. General sense: none the less (in open planting) let the arrangement be exactly symmetrical.

278. *arborea*, the propping trees, as before.

omnis...secto via limite quadret, lit. 'let every row with its drawn line exactly tally', an elaborated expression which it is better to simplify: 'Yet none the less when your trees are set draw the line of each row exactly true'. It was not a *square* as we shall see: but *quadret* may naturally be used vaguely of exact symmetry.

279. *cum longa cohortes explicuit legio*, 'when the legion has deployed in long line its cohorts': *longa* being used (by a favourite variation of V.) with the *legio*, though it strictly describes the *result* of the arrangement in open order.

The legion had ten cohorts, and each cohort three maniples or companies (besides light-armed). The 'open order' (*explicuit*) arrangement was in republican times in three lines of maniples as follows:

*	*	*	*	*	*	*	*	Hastati.
*	*	*	*	*	*	*	*	Principes.
*	*	*	*	*	*	*	*	Triarii.

This order [from its resemblance to the old sign for 5 ounces (quinque-unciae, hence quincunx) which was written $\begin{array}{c} \text{—} \text{—} \\ \text{—} \end{array}$] was called *in quin-*

cuncem disponere, and trees similarly planted suggested the simile to Vergil.

282. *aere renidenti*, 'with glittering (lit. 'smiling') bronze', a Lucretian phrase borrowed from Homer (*Il.* 19. 362), γέλασσε δὲ πᾶσα περὶ χθῶν Χαλκοῦ ὑπὸ στεροπῆς.

283. The excitement and suspense of the coming battle is finely given by the idea of 'the war god wavering between the armies'.

284. *paribus numeris viarum*, an elaborated expression for 'even-planted lines', the numbers being equal, in the sense that there was exact symmetry and equal distances.

285. *animum inanem*, 'idle fancy' (R.).

[288—314. Plant the vine shallow, the support deep: be careful of aspect, and pruning: don't put hazel or olives to support the vines. Danger of fire, which kills the vine, but not the olive.]

288. *fastigia*, 'height', used here for 'depth', just as *altus* for both high and deep.

289. *ausim*. We find certain old future forms, *faxo, iusso* (indic.), *ausim, faxim, capsim* (subj.) in the early writers, and writers like V. fond of archaic forms. *ausim* means 'I should venture'.

290. *terrae*, dat. poetic: common variation for *in* and acc. (See 188, and I. 23.) So we find *cruci defigere* used by Varro, and *defigunt telluri*, *Aen.* XII. 130.

294. *multosque nepotes*, 'many generations'.

297. 'Sole central pillar of a world of shade' (R.), which admirably gives the force of *ipsa media*.

299. *corylum*, 'hazel': it is clearly as *vine-prop* it is to be avoided; the hazel roots interfere with the vine too much.

flagella summa, 'topmost shoots' of the vine: the word means properly 'a switch' or 'whip'.

301. *tantus amor terrae*, 'so deep their love of the earth', that when far from it they are less healthy and vigorous for suckers: a poetic and imaginative suggestion rather than a scientific explanation.

302. *semina*, 'the young plants', as above 268.

neve oleae silvestres insere truncos. The rest of the passage is variously interpreted, according to our view of this line. (1) most edd. take the reading *olea* (from one MS. which has *oleas*, but they ascribe the *s* to an error due to *s* following) and translate 'Nor graft wild trees with olive', do not graft wild olive with the true olive.

But the sudden digression from vines to olives right in the middle of the subject is incredible: all the best MSS. have *oleae* (except Med. which has *oleas*, as said), and Servius recognises it: and the end of the passage 312—314 suits vines as well as, if not better than, olives.

Therefore with Con. Heyn. (and the translators Voss., L. L., R.) I take (2) *oleae*, and translate 'Nor plant among the vines the wild olive trunks' for supports: *insere* being used like *inter-sere* above 299.

303. *excidit*, 'bursts out'.

306. *caelo dedit*, 'sends up to heaven'.

308. *rui*, 'pours'.

310. *a vertice*, 'from above', so *ingens a vertice pontus*, 'a huge sea from above', *Aen.* I. 114.

312. *hoc ubi*, 'when this befalls', unusual omission of verb.

non a stirpe valent, i.e. there is no life or strength left in the stock.

314. *superat*, as before, 'survives'.

[315—345. Plant vines not in winter when all is locked with frost but in spring: in spring Heaven weds Earth, and all is fruitful. In spring surely it was the world began.]

315. 'Let no adviser so wise prevail with you', abridged but intelligible expression: meaning 'however wise he seem, let him not prevail'.

316. The MSS. are divided between *movere* which is easy, and *moveri* which is unusual: the latter is supported by Nonius and is better in sound. If it is right *tellurem moveri* must be 'that the earth should be stirred', acc. inf. just as it is used with *iubeo*, *volo*, *opto*, &c., a stretch of constr. quite in V.'s manner.

'Hard with the breath of Boreas' (the N. wind) is only ornate for 'frozen'.

317. *semine iacto*, 'when the plant is set', *semen* as above 302.

318. *nec patitur*, 'suffer not' it, the plant, to fix, &c.

320. *avis*, the stork, several times mentioned as the harbinger of spring, and feeding on snakes.

321. Notice unusual rhythm.

322. 'Touch the winter' means 'reach the winter signs' of the zodiac: the horses of the sun in their *annual* course are supposed racing round the zodiac.

323. *adeo*, enclitic, 'tis *spring* in truth...'

325. The old story of the marriage of Heaven and Earth is here poetically given, after Lucretius (l. 250)...imbres, ubi eos pater aether in gremium matris terrae praecipitavit. The Sky (Aether) descends in rain on his bride the Earth, who gives birth to all life.

327. *magnus...magno commixtus corpore*, 'might with might commingling' (R.).

328. *avia virgulta*, 'the pathless copses'.

canoris, as the song-time of birds is the pairing time.

331. The fields 'open their bosom' to the breeze: the old and beautiful image of 325 is still present in the thought of the poet.

superat, 'abounds', as *si superant fetus*, G. l. 189.

332. *in...soles...se credere*, a refinement on *solibus se credere*, expressing not merely 'trust themselves to', but adding the idea of 'to meet', 'to face'.

336—342. The suggestion of this idea may have come (as C. points out) from Lucr. v. 783 'In the beginning the earth gave forth all kinds of herbage', &c., but the imaginativeness, the picturesqueness, and the melody of this beautiful passage is Vergil's own.

338. *crediderim*, potential.

340. *cum—hausero*: *cum* here goes with the indicative, being purely relative, the antecedent to *cum* being *ver illud erat*. So always when it means 'then, when', 'at the time when', being strictly temporal with no notion of causation or occasion, it has the indicative.

341. 'Man's iron race reared its head from the hard fields'.

ferrea suggests Vergil's constant idea of man born to labour and

endurance: he felt deeply both the dignity of labour (the side more prominent in the *Georgics*) and the sadness and suffering of human life. The contrast with the fertility and beauty of the great first spring is felt, though with V.'s usual felicity it is given in the lightest of touches.

[Most edd. read *terrea*: which is against all the best MSS.: a much less effective word, and superfluous with *arvis*: while the old commentators who have been quoted in support of it (Serv. Lactantius, Philarg.) may only refer to *duris*—*arvis*, which sufficiently conveys the idea of 'earth-born men'. So I follow Con. and Prof. Nettleship in retaining *ferrea*.]

342. The stars are (poetically) alive in heaven: *potus dum sidera pascet*, *Aen.* i. 608.

343. *hunc laborem*, 'their troubles here': the storms and frosts and heats, as he hints next line.

344. Notice hypermeter, see above i. 295, ii. 69.

345. *excipiet*, 'welcome'.

[346—353. Various precautions; manure, &c., when you plant.]

346. *virgulta*, V. is probably still thinking of vines mainly; though, as the precept comes from Theophrastus who spoke of all trees, he may here include other trees, and hence *quacumque*.

347. *memor occule*, 'take heed to bury'. So Hesiod uses *μνημέ-
ρος* (e.g. *ὑλοτομεῖν μνημέρος*, lit. 'cut wood, mindful', *Works and
Days*, 422).

350. *halitus*, 'breath': prob. not vapour, but air: he thinks the stones and shells will keep the earth more open, and fancies that the roots will be the better for a little 'breath'.

352. *urguerent*, subj. generic after *repti qui* (called *consecutive*).

353. *Canis*. The 'Dog' is the constellation of which Sirius is the brightest star: and in Homer's days the true morning rising (see note on *G.* i. 217) of Sirius was in the middle of July, the hottest weather. The expression 'the Dog's rising', 'the scorching Sirius', &c., continued for centuries (as the 'dog-days' still with us) although the rising of Sirius no longer corresponded to the time of greatest heat.

[354—361. Hoeing and ploughing the vineyard: sticks and poles for vines.]

355. *capita*, used for the 'root' as well as the 'top' of the vine: here the former.

356. *presso*, 203.

ipsa, because ploughing in the vineyards might seem a strong measure.

358. They used sticks (*hastilia*) with cross bits, reeds and wands (*calami*) to support the young vines till they grew up to the larger supports, stakes and forks (*sudes*—*furcas*), and finally the elms themselves, *rasae hastilia virgae*, gen. of description, 'shafts of peeled wand'.

361. *adsuescant*, final subj. with *quarum*.

tabulata, 'storeys', the cross-boughs of elms at various heights, compared to the *floors* of a house.

[362—370. Don't prune the young vines: pick the leaves: prune them when grown.]

364. So Lucret. v. 786 says 'to the diverse trees was given an

emulous desire of growing up through the air with full unbridled powers' (*immissis habenis*).

Vergil's 'Launched on the void with loosened rein' (R.) would else be rather a bold flight for a growing vine.

366. *interque legendae*, 'picked out' here and there; *interlegendae* is divided by *que* as Lucret. often does, *inque merentes, inque peditus, inque lueri, inque gredi*, &c. So V. *Aen.* IX. 288 *inque salutatam*.

[371—396. Fencing required to keep out cattle, especially the noxious goat: for this the goat is always sacrificed to Bacchus: description of Bacchus' feast and the *faces* hung on the trees: thus the vines prosper and we will honour the god.]

372. *imprudens laborum*, 'unwitting of trials', skilful though unusual use of *imprudens*, which generally means 'unawares', 'inadvertent'.

373. *super*, 'beside', *indignas*, 'harsh', a touch of personification, as though the winter acted unworthily.

374. *uri*, the wild cattle of Italy, 'buffaloes'.
capreaeque sequaces, 'pestering roes', the young deer who poke about everywhere; an admirably graphic word.

375. *inludunt*, 'mock' it: a half playful word.

376. *frigora concreta pruina*, 'cold congealed with hoarfrost', a refinement (characteristic) on Lucretius' *nix concreta pruina* III. 20.

378. *venenum*. See 196.

379. *admorso*, 'gnawed', 'nibbled', a precise description of what the goats do. *stirps* is masc. in Vergil: some of the MSS. (from ignorance perhaps of this) alter *admorso*.

381—4. General sense:—The goat is not only sacrificed to Bacchus, but the Athenians (*Thesidae*) invented goat-songs (*τραγ-ᾠδαι*, *veteres ludi*), and prize competitions, and revels, and dances on goat skins. The mention of Bacchus leads Vergil to refer to the Dionysiac festivals at Athens, where the worship of Bacchus was most important and famous. It began in early vintage festivals accompanied with rude revelry and song: out of this was gradually developed the elaborate ceremonial of the Dionysiac festival, with processions, sacrifice of the goat, dramatic representation of tragedy (*τραγ-ᾠδα*, 'goat-song') and comedy. The connection with the 'goat' makes the reference all the more appropriate here.

proscenia (Greek word), 'the stage', in front of the back wall or 'scene'.

382. *praemia ingeniis*, 'prize of wit', for at the Dionysiac festival there were prizes offered for tragedies and comedies.

pagos et compita, 'the villages and cross roads': V. skilfully interweaves with the reference to Athens the rustic festivals in the country villages (*Paganalia*), and town or country cross roads (*Compitalia*).

(Some of the MSS. read corruptly *ingentis*.)

383. *Thesidae*, 'the sons of Theseus' (old mythical hero and king of Athens), the patronymic often so used: cf. *Aeneadae*, and 'children of Israel'.

384. *utres*, this dancing on the inflated skin for a prize was one of the features of the rustic (and afterward the city) Dionysia.

385. *Ausonii coloni*, 'swains of Ausonia', stately poetic name for Italy. The *Ausones* were strictly a tribe on the S. W. of Latium and borders of Campania. Other similar poetic names for 'Italian' are *Aurunci*, *Oenotri*, *Hesperii*. The settlement of Italy by exiles from Troy is the subject of the *Aeneid*.

386. This refers to the 'Fescennine verses', rude satiric songs and jests with which the country people in Italy used to assail each other at their festivals, especially after the harvest (and the vintage, too, no doubt). They much resembled the early Dionysiac songs at Athens. There may have been similar rustic raillery at the *Liberalia* or spring festival of Bacchus.

387. Bark masks.

389. *oscilla* (dim. of *osculum* from *os*), 'little faces' of Bacchus which they hung by an iron ring to the branches of the trees: they swayed about in every direction with the breeze and were supposed to spread fertility.

[The word *oscillate* comes from these *oscilla* or swaying heads.]

molliā, some (C. P.) take to refer to the expression, 'mild': others (Heyn. L. W. K.) 'moveable', 'swaying': but the word naturally means 'soft', and these masks would no doubt commonly be made of wax.

391. *complentur*, 'are filled' with fruit.

392. *honestum*, 'fair'.

393. *honorem*, 'worship'. *honor* is a favourite word of V. and is used for various things, hymns, funerals, rewards, leaves, offerings, beauty, &c. See 404.

394. *lances*, 'dishes' on which the offerings were put.

396. *cornu* (for *cornutus* from *cornus* = *corylus*), 'of hazel'.

[397—419. Labour of vine cultivation unending: constant breaking of the soil: stripping the trees: pruning down the vines in autumn: burning branches: housing stakes: weeding: hoeing: and fear of storms.]

398. *cui numquam exhausti satis est*, elaborated construction, the gen. of the participle being used like a substantive genitive after *satis*. 'That had no end of weariness'. The simpler phrase would be *qui numquam exhaustus est*.

400. *levandum fronde nemus*, 'the grove must be lightened of its leaves' to give the vines sun enough. *nemus*, perhaps the trees which support, as well as the vines themselves.

401. *actus in orbem*, 'circling', *in orbem* being idiomatically used, where we should say 'in a ring', because of the motion. So *in numerum*, 'in measured beat', G. IV. 175.

403. *iam olim*, 'already then', picked up and repeated in *iam tum*.

406. 'Saturn's curved hook' is the sickle, with which statues or pictures always represented him, as the Latin God of agriculture.

407. *pulo* (stem *pu-*, cf. *purus*), prop. 'to cleanse', so of gardening to 'clear', 'lop', 'prune'.

figit putando, 'prunes into shape'.

408—10. Sense: 'be the first to work, the last to gather in your grapes', it being very important not to pluck grapes too soon.

410. *metilo*. *metere*, 'to mow', is used as a variation, just like *serere*, 'to plant', *semina*, 'the shoots', *seges*, 'the crop': none of these words being properly applicable to the vine.

bis—umbra, 'twice the vines are darkened with shade': he means one 'leafing' will not do in the year: the leaves grow up again later and must be thinned again.

411. *sentes*, 'briars', i.e. any weedy overgrowth.

412. 'Praise large vineyards: till a small one', an epigram of obvious meaning (admire *but don't have* a large one) borrowed from Hesiod, *Works* 634 *νῆ δόλῳ αλβεῖν μεγάλη δ' ἐνὶ φορτίᾳ θέσθαι*, 'praise a small ship but put your wares on board a big one'.

413. *ruscum*, 'broom': this and reeds and osiers were used as withies to tie up the growing vines to the stocks and boughs.

416. 'The trees put by the sickle', vivid and half playful way of saying that they need it no more.

417. *effectos antes*, 'his rows are finished'. *antes* [perhaps simply from *ant-* 'opposite'], 'rows', an old word used of soldiers.

418. *pulvis*, 'dust': Pliny (*Nat. Hist.* XVII. 5) says: 'Some people think vines are nourished with dust, and they dust the young trees and sprinkle the roots'.

419. *Iuppiter*, frequently as god of the weather: *G. I.* 418 *uvidus Austris*: *Aen. IX.* 670 *horridus Austris*: and often with 'rain', and 'thunder'.

[420—425. Olives need nothing but the plough.]

422. *haeserunt*, i.e. taken root. *tulerunt*, 'borne', i.e. become used to.

424. *cum vomere*, 'by aid of the plough', a variation on *dente unco*.

425. [Two MSS. read *nutritur*, 'nourishes': but the imperative *nutrior* is supported by one good MS. and Servius; and is more likely to have been altered to *nutritur* than vice versa.]

hoc nutritor, 'rear with this', i.e. with ploughing: the deponent *nutrior* is an old form such as *V. loves*.

pinguem, &c., proleptic, expressing the result.

Paci placitam, 'beloved of Peace', the olive branch being always a sign of supplication or offer of Peace. *Aen. VIII.* 116 *paciferae ramum praetendit olivae*, VII. 154 *ramis velatis Palladis*.

placitus, 'pleasing': several intrans. words have in poetry and old Latin these participles not passive, as *suetus*, *cretus*, *coniuratus*, (497).

[426—457. Fruit trees too take care of themselves: usefulness of other trees: cythus, pine, willows, broom, box, pitch pine, cedar, cypress, elm, myrtle, cornel, lime, alder, holm oak,—even better than the vine.]

426. *poma*, 'fruit-trees'. There being no ambiguity he uses *poma*, which properly denotes the *fruit*.

428. *que* suits the sense [they trust their own strength *and* need not our help] but grammatically is rather awkward, as it couples an adjective (*indiga*) to a verb (*nituntur*). So *Aen. VI.* 640 *largior hic campos aether et lumine vestit purpureo* [freer...and brighter].

430. *inculta aviaria*, 'the birds' wild home', an imaginative expression for *nemus*.

431. *cytissus*, a kind of shrubby 'clover'.

432. *lumina*, see I. 291.

433. 'And can men be slow to &c.', the *and* expressing (as in all languages) surprise or indignation. So *Aen.* I. 48 *Et quisquam numen Iunonis adoret?*

434. *seguar*, 'trace', ornate word for telling in detail. He asks 'why tell of larger trees when osiers and broom are so useful?'

435. *illae*, demonstrative grammatically superfluous used for dramatic emphasis, a favourite use of Vergil: *Aen.* I. 3 *multum ille et terris iactatus*: VII. 805 *bellatrix non illa colo*: XI. 494 *aut ille in pastus armentaue tendit equarum*.

436. 'Food for honey', a pretty variation, instead of saying 'for bees'.

437. *Cytorus*, in Paphlagonia on S. coast of the Euxine.

438. *Naryciae*, 'Bruttian' [S. coast, 'toe' of Italy], for Locri in Bruttium was a colony from Naryx belonging to Opuntian Locri in N. Greece. The names are 'literary' epithets: a common poetic device. See Introduction.

440. The Caucasus (great range between Caspian and Euxine) in poetry appears as the typical wild mountainous unknown region.

441. *animosi*, 'violent': rather choice word, lit. 'high-spirited', and so shewing the poetic personifying instinct.

443. *cupressosque*, hypermeter, see I. 295, II. 69.

444. *trivere* (gnomic perf. I. 49), 'they smooth' by cutting and shaving.

tympana (Greek word), 'drum wheels', i.e. solid wheels without spokes looking like a drum head.

445. *carinas*, not the keel which was straight, but the hull* made of curved timbers (*pandas*).

446. *frondibus*, for in the hot plains grass often failed and elm leaves were good fodder.

447. *bona bello cornus*, i.e. produces javelins, *fecunda hastilibus est*, continued on. So *Aen.* IX. 698 *volat Itala cornus*, XII. 267 *stridula dat sonitum cornus*.

448. *Ituraeos* [poetic epithet, see 438]. Savage archer tribe of Arabs in Coele Syria beyond Jordan.

449. *toro rasile*, 'smoothed with the lathe'; for *tilia* see I. 173. The 'smoothing' of the trees is part of the process of 'receiving shape'.

452. *Pado*, local abl. 'down the Po'.

455. i.e. the vine has caused bloodshed and so is after all less precious than the harmless trees.

ad culpam, variation for prose dative.

456. *Centauros*. Ovid's version of this tale is as follows (*Met.* XII. 210): Pirithous son of Ixion king of Lapithae invited the Centaurs (monsters half horse half man, sons also of Ixion) to his marriage feast. There they got drunk, and Eurytus a fierce Centaur tried to carry off the

* As Prof. Nettleship has shewn *Journ. Phil.* XII. 192.

bride. The Lapithae resisted and thus the feast turned into a bloody fray.

Rhoecus was another Centaur killed at the same time.

Pholus, also a Centaur. Hercules in one of his labours came to the house of *Pholus*, and found him with a jar of wine given him by *Dionysus*. He opened this jar contrary to *Pholus*' wish: other Centaurs were attracted to the house: Hercules drove them away, and amongst others killed *Pholus* with a poisoned arrow.

457. *Hylaeus*, another Centaur killed in the fight with the Lapithae.

The fight between Centaurs and Lapithae is the subject of the well-known Parthenon frieze by *Phidias*, now in the British Museum.

[458—474. The happiness of country life: though he has no luxury nor retinue, he has peace, wealth, the sweet sounds and sights of nature; a life hardy, healthy, and pure.]

For this passionate and beautiful outburst see Introduction.

458. *norint*, not 'did they but know' (*now*) which would be *noscent*, but 'could they but know': it corresponds to the *pres.* not *impf.* subj.

460. *iustissima*, 'righteous' earth, giving bounteously to all alike, and defrauding not: a beautiful and striking epithet.

461. *foribus*, abl. of description.

The 'morning call' on the great man from 6—8 A.M. was a regular feature of town life.

463. *inhiant*, 'stare at'. A strong word, literally 'gape open-mouthed at', orig. with dat. (*pectoribus inhians*) but like so many words contracts a transitive meaning (scrutinize, admire, &c.) and with it a trans. constr.

464. *inclusas*, a bold word: he means 'fancy-wrought' [lit. 'sported in'] but he also means to suggest the common meaning 'mocked', implying a touch of contempt for the broderies, exactly as *venenum* and *fucatur* give a touch of contempt for the dyes, and *corrumpitur* for the scented oil.

Ephyreia, 'Corinthian': *Ephyre* being the old Homeric name for Corinth. We learn from *Cicero* that the Corinthian bronzes were specially valued (*Verres* II. 34 &c.).

465. By *Assyrian* he means vaguely Eastern, or perhaps more specially (and inaccurately) Phoenician.

veneno, 'drug', is used as a poetic term for 'dye' by *Hor. Ep.* II. 1. 207 *lana Tarentino violas imitata veneno* without any condemnatory meaning: but *V.* uses the bad associations of the word here suggestively as *Ovid Rem. Am.* 351 *positis sua collinet ora venenis*, of the girl who paints herself.

So *fusco* it is possible to use neutrally for 'colour': but *Cic.* regularly uses it opposed to *verus*, *sincerus*, *naturalis*, *simplex*, &c.

465—6. 'Nor white wool stained with Assyrian drugs, nor the service of pure oil tainted with cassia'.

usus, an effective abstract for concrete: a favourite device of poets and *V.* specially: so *volnera* derigere, canentem duxisse *senectam* (white plumage).

467. Every word of these melodious and beautiful lines is telling,

from the suggested contrast to Rome, with its care and hubbub (*secura quies*), its vice and fraud (*nescia fallere*), its dust and crowd (*latis otia fundis*), its artificial scenery (*vivi lacus*), its heat (*frigida Tempe*), its unsoothing sound (*mugitus boum*), its sleeplessness (*molles somni*), its sloth (*patiens operum*), its luxury (*exiguo adsueta*), and its wickedness (*sacra deum*) and loss of the old piety and dutifulness (*sanctique patres*).

469. *vivique lacus*, 'living lakes', a delightful expression for the natural fresh lakes. Remember that the home of Vergil's childhood was barely 20 miles from the beautiful Lago di Garda.

Tempe, a poetic conventional term for any beautiful defile: the original Tempe being the valley of the Peneus in N. Thessaly between M. Olympus and M. Ossa.

frigidus, 'cool', constantly a word of praise in the mouth of the Italian poets: *frigidus aera vesper temperat* G. III. 336: Hor. *Od.* III. 4. 22 *frigidum* Praeneste: Mart. 4. 64. 14 sub urbe *frigus*.

473. *sacra—patres*, 'worship of gods and reverence for age'.

474. An allusion to the old story of the four ages, gradually degenerating, gold, silver, bronze, iron: in the last the maiden (daughter of Zeus and Themis) Justice fled from mankind now given over to bloodshed and strife: Ovid *Met.* 1. 149 *virgo caede madentes ultima caelestum terras Astraea reliquit*; she fled to Heaven and became Astraea. *Ecl.* IV. 6.

[475—end. The Muses I love and serve before all: may they teach me the secrets of nature: or if my spirit is too low for that let me humbly sing the country: Oh for the plains, the mountains, the dells of Greece! Happy is Nature's bard who *knows* and fears not: but happy he too who knows the gods of the country. He is not distressed by ambition, nor wars, nor envy, nor pain: he gathers his fruits regardless of the vain wishes and pursuits of others. The rustic has labour all the year: his land and trees bear all he needs: his chaste wife, loving children; his feasts and sports. Such the life of old: such the golden age.]

476. *sacra fero*, 'whose rites I bear', imaginative expression for 'whose servant I am', the bards being 'servants of the Muse' from Homer's time. So Hor. *Musarum sacerdos*, *Od.* III. 1. 3.

477. Here the poet is thinking of the old Greek philosopher poets (e.g. the Sicilian philosopher *Empedocles*, about 444 B.C., who wrote a didactic poem on 'Nature', or *Xenophanes*, about the sixth century, who wrote a poem on the same subject), and mythical bards (Orpheus and Musaeus) who told in verse the secrets of nature. This he conceives as the highest function of the Muses, and as such a poet he specially praises his great master Lucretius, in the well-known lines 490—2. For himself if he cannot reach these high themes, he will be a poet of the country.

478. *labores*, which V. imitating Læcret. (V. 751 *Solis defectus lunaeque latebras*) substitutes for *latebras*, is a more picturesque word, 'the labours' or 'sufferings' of the moon when she is obscured.

481. *tantum properent*, 'hasten so fast'. For *Oceano* see above II. 122.

484. *frigidus*, the emphatic position makes it predicative, 'should my heart's blood be too chill, and forbid me, &c.' It was a common notion that the heart was the seat of intelligence (cf. Latin words *cordatus*, 'prudent', *excors*, 'silly', and the wise consul Scip. Nasica called *Corculum*): but V. here is probably referring more specially to Empedocles' theory that the blood about the heart was the seat of the mind. Cic. *Tusc.* I. 9 Empedocles animum esse censet cordi suffusum sanguinem.

487. *Spercheos*, river in North Greece, watering the plain (just N. of Thermopylae) between M. Oeta and M. Othrys.

bacchata, lit. 'revelled over', the deponent being used passive; cf. *Aen.* III. 125 *bacchatam Naxos*.

virginibus is dat., see above, II. 16.

488. *Taygeta*, range of mountains W. of Laconia.

Haemus, range in North Thrace, S. of Danube, *G.* I. 492. The love and longing for the country and beautiful scenery is genuine and deep in the poet's mind: but the names chosen are from places he had not seen: they are literary.

490. *qui*, Lucretius: the poem entitled 'De rerum natura'.

491. V. is clearly thinking of Lucretius' great address to Epicurus, his master in philosophy, in his third book (13—30): 'Soon as thy teaching...has proclaimed the nature of things, the terrors of the mind are dispelled...On the other hand the regions of Acheron vanish...'. The Philosophy of Epicurus destroyed the fear of death.

494. *Pan* (notice Greek acc.), the Greek god of flocks and shepherds, inventor of the *syrix* or pipe.

Silvanus, the Latin god of fields and woods: later sometimes even identified with Pan.

495. *fascēs*, the lictor's rods (sign of magistrate's authority), called *populi* because the people elected the magistrates.

497. *The Dacians*, a savage tribe N. of Danube, used constantly during the whole of Augustus' rule to cross the river and harry the borders of the Roman possessions in Thrace.

Histro is the Danube. *coniurato*, a bold and picturesque personification.

498. *peritura*, 'doomed' realms: the subject races destined to fall before Rome.

499. Observe that 'pity for the poor' is one of the troubles from which the country life is free. A suggestive difference between the ancient and modern point of view.

501—2. *tulere...carpsit...vidit*, gnomic or habitual perfects, I. 49. 'The iron laws, the mad turmoil of the forum, the people's archives'.

ferrea merely describes the stern rigidity of the courts: the simple gentle country life has nothing to do with such harsh things.

503—512. Description of men's various fatal follies and pursuits and wickedness opposed to the simple healthful energies and pure delights of the country. The whole passage is written in Vergil's most compressed and vivid and telling style.

504. *penetrant*, 'press through to'.

505. *petit*, in its hostile sense: 'smites with havoc a city or hapless household, that he may drink from a jewelled cup or sleep on Tyrian purple'.

506. *Sarranus*; Sarra was the old name of Tyre.

508. 'One is rapt in amaze at (the glory of) the tribune'. *rostra*, orig. the stone stage in the forum (adorned with *beaks* (rostra) of ships taken from the Antiaties B.C. 339), whence the orators addressed the comitia. So any platform.

508—10. 'Another, awe struck, is transported by the cheers from plebs and patres (peers and populace) echoing again and again along the benches'.

509. *cunei* are 'wedges' or blocks of seats in the theatre.

enim, the old use of the word (not as usually giving the reason, but) simply an affirmative and emphasising enclitic. So *Aen.* VI. 317 *Aeneas miratus enim*, 'Aen. marvelled indeed': x. 874 *Aen. agnovit enim*, 'Verily Aeneas knew him'. So in *enim vero*: and the affirmative use in comedy, *Ego enim vocari iussi* (I did send for you), *enim me nominat* ('pon my word he mentions my name).

514. 'Hence comes his year's work', i.e. the *produce*; a bold use, being a further extension of what we find e.g. *A.* VII. 248 *Iliadum labor vestes*, VI. 27 *labor ille domus*. So in English we speak of a man's *work*, meaning both the labour and the result of the labour.

516. *nec requies quin*: *quin* is due to the negative idea, 'no rest'. *non cessat quin* would be a more commonplace construction, and this is practically the same. Moreover the 'no rest' in thought extends beyond the *quin*-clause (which only has to do with the *fruitful* season) to the winter, &c.

'No respite: either with fruit, &c.'

517. *merges*, 'sheaf'.

518. *oneret sulcos*, when growing. *horrea vincat*, when reaped.

519. *Sicyonia* (literary or poetic epithet). *Sicyon*, in N. Peloponnese, famous for olives.

trapeta (Greek word), 'oil press': though in Greek the work *τραπητής* is an agent, masculine, and means 'grape treader', 'wine presser'.

519—22. Notice the picturesque rapidity of all this: giving the right suggestion, of cheerful energy and variety.

524. 'His pure house guards its chastity', poetic personification.

528. *ignis*, the altar in the open air.

cratera coronant, 'crown the bowl' with flowers, Vergil means, which the Romans did at feasts: so *cratera corona induit*, *A.* III. 525: but he intends also to translate no doubt the common Homeric *κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο*, which however simply meant 'filled' not 'crowned'.

529. *Lenaeus*, common Greek name (from *ληνός*, 'wine press') for Bacchus.

530. *certamina*, abstract ('contest') for the concrete 'mark' by a rather bold variation. He also at the same time after his manner works in the technical phrase *certamina ponere*, 'to appoint a contest'.

534. *scilicet*, 'doubtless', 'surely'.

536. *Dictæi*, 'Cretan', referring to the tale of Iuppiter being born in the cave of M. Dicte in Krete. Iuppiter succeeded Saturn who reigned in the Age of Gold in Latium.

537. The ox the friend of man was of old regarded as sacred: it was impious to kill him.

541. *aequor* is the 'plain': and the met. is clearly a chariot race.

INDEX.

(1) GRAMMATICAL AND GENERAL.

abstract for concrete, II. 530

ad plenum, II. 244*addo* intrans., I. 513*adeo*, I. 24, II. 323*aegror*, I. 50*amaror*, II. 246

antecedent omitted, II. 207

ants, I. 379

argutus, I. 294*atque*, I. 203*ausim*, II. 289*-bilis*, I. 93*caducus*, I. 368*caecus*, I. 89*caeruleus*, I. 453

CASES

Acc. *in spatia*, I. 513— *in orbem*, II. 401

— extent of motion, II. 39

Gen. description, II. 358

— respect, with adj., I. 277

— — with partic., II.
223— after *imprudens*, II. 372

Dat. agent, II. 16, 114

— predicative, II. 182

— work contemplated, I.
3, II. 178— after *ferax*, II. 222— poetic recipient, I. 23,
II. 188, 290— *ore*, (?) I. 430Abl. local poetic, I. 6, 134,
184, 210, 430, 485, II.

41, 110, 199, 452

Abl. accompaniment, II. 206

— circumstances, I. 101

— means, II. 63

— description, I. 22, 317

— absolute, (loose,) II. 141

— with *ab* for instr., I. 234— *imbri*, I. 393

cotton, II. 120

crowning the bowl, II. 528

demum, I. 47*enim*, elliptic, I. 77

— enclitic, II. 509

et indignant, II. 433*felix*, I. 54, 245*foveo*, II. 135*genius*, I. 302

golden age, I. 125

heart the seat of intelligence, II.
484

hendiadys, II. 134, 192

honor, II. 393*ille*, poetic use, II. 435*indulgeo*, II. 277*intempesta*, I. 247*ita*, 'then', I. 320literary epithets, I. 120, 240, II.
438, 519*memor*, with imper., II. 347*misceo*, I. 359*molior*, I. 329

MOODS

Indic. pres. with *priusquam*,
I. 50— perf. gnomic, I. 49, 226,
II. 24, 70, 443

- Indic.* indirect question, I. 57
 — conditional, II. 133
Subj. jussive, I. 47, II. 244
 — final, w. *qui*, I. 90, 239, II. 267, 361
 — past conditional, I. 260
 — cond., indic. apod., II. 51
 — delib., I. 353
 — indirect quest., I. 1, &c.
 — — particle omitted, II. 227
 — — verb omitted, I. 313, II. 256
 — — after *est numerus*, II. 104
 — present, for future, I. 27
 — potential, II. 99, 289, 338
 — generic, II. 352
 — after *antequam*, II. 262
 — — *forsitan*, II. 288
 — — *non quia*, I. 415
Infin. epexegetic, II. 100
 — historic, I. 200
 — after adj., I. 284
 — — *inventum*, I. 140
 — — *modus*, II. 73
 — old form, in *-ier*, I. 454
 — — in *-ere*, I. 456
Part. past, not past meaning, I. 206, 293, 339
 — deponent used passive, I. 450
 — intrans. passive, II. 425
 moon (borrowed light), I. 396
mulo, constr. I. 8
 numeral distrib. for card., I. 232
nutriri, II. 424
ob-, 'over', I. 248
olim, II. 190
 Orientals despised, I. 57
oscilla, II. 389
 ox sacred, II. 537
pandus, II. 194
 partic. for adv., I. 196
 pity for poor, II. 499
 plural, poetic, II. 235
 — generalising, II. 169
praesens, I. 10, II. 127
 pregnant use, *fero*, I. 20
 proleptic adjectives:—
 serenas agat nubes, I. 461
 tristia ora torquebit, II. 246
que, used loosely, II. 428
 — dividing words, II. 366
 — transposed, II. 119
 question, double, II. 256
quin after *non requies*, II. 516
quincunx, II. 279
quis for *quibus*, I. 161
 rainbow superstition, I. 380
rastrum, I. 164
respondeo, II. 64
similis et, II. 267
situs, I. 72
specimen, II. 241
 stars alive in heaven, II. 342
 trans. verbs used intrans., I. 163, 513, II. 287
uber, II. 275
 zodiac, I. 33, 238, II. 322
 zones, I. 233

(2) STYLE.

- accumulated expression, I. 200, 320
 alliteration, I. 388
 anacoluthon, I. 320
 archaisms: *quis*, I. 161
 die, I. 208
 immiscerier, I. 454
 fervere, I. 456
 amaror, II. 246
ausim, II. 289
enim enclitic, II. 509
 effective phrases or passages:—
 nature description, II. 13, 75
 graphic, I. 358, 374, II. 503—12
 melody, I. 6, 187, II. 149, 336, 467, sqq.

- imaginative, I. 6, 250, 331,
II. 47, 124, 283, 325, 336
playful touches, I. 76, 104,
119, 149, 160, 182, 186,
388, II. 215, 256, 375, 416
choice words, I. 110, 156, II.
441, 469
love of country, I. 168, II.
149, sqq., 448, sqq.
solemn or impressive, I. 246,
324, 403, 477, II. 167—176
pathos, I. 491, 500
Greek forms, I. 138, 279, II. 86,
102
— constructions:—
— — *felices operum*, I. 277
— — *habita Grais*, II. 16
— — *modus inserere*, II. 73
— metre, I. 281, II. 5
literary epithets, I. 180, 240, II.
438, 519
metrical peculiarities:—
hiatus, I. 4, 281, II. 86, 144
two dissyllables at end, I. 80
quē, I. 153, 164, 353, 371
arsis, I. 138, II. 5, 71
tēnūā, I. 397, II. 121
flūviorū, I. 482
spondaic line, II. 5
hypermeter, I. 295, II. 69,
443
sound imitations:—
(brook), I. 109
(gale), I. 320
(agitation), I. 357
(storm), I. 358
(hail), I. 449
stately words for common things,
I. 295, II. 134
stretch of construction:—
ab igni for abl. simply, I. 234
ad culpam for dat., II. 455

- cum vomere* (by aid of), II. 424
temporibus parem diversis, I.
258 *
coniuratos rescindere, I. 280
sibi temperat carinis, I. 360
conditus in nubem, I. 442
se iuduet in florem, I. 187
ferax oleo, II. 222
imprudens laborum, II. 372
exhausti satis est, II. 398
vigilare transitive, I. 313
stretch of meaning:—
labor (suffering), I. 150
— (moon's changes), II.
478
iamdudum (used in advice), I.
213
insto (work at), I. 220
facilis (pliant), I. 266
mercede (trouble), II. 62
sero, semen, metere (of the
vine), II. 152, 410
certamen (mark), II. 530
transferred epithet, II. 246, 279
artificial or varied expressions:
cessare novales, I. 71
per artem, I. 122
properata maderent, I. 196
stuppea torquentem verbera, I.
309
primi litoris oram, II. 44
urunt ferentem, II. 56
animas et olentia ora, II. 134
seges horruit hastis, II. 142
viridis se vestit, II. 219
vigilantia fugit, II. 265
digesta feratur, II. 267
paribus numeris viarum, II.
284
in soles se credere, II. 332
zeugma, I. 93

(3) NAMES.

Abydos, I. 207
Acerrae, II. 225
Achelous, I. 9
Acheron, II. 492

Aether, II. 325
Aethiopes, II. 120
Aetna, I. 472
Alcinous, II. 87

Alcyone, I. 399
Ambarvalia, I. 339
Aminnaeus, II. 97
Anguis, I. 205, 244

Aquilo, I. 460
 Arabes, II. 115
 Arctos, I. 138, 245
 Arcturus, I. 68
 Argitis, II. 99
 Aristaeus, I. 14
 Ascreaus, II. 176
 Asia, I. 383, II. 171
 Assyrius, II. 465
 Astraea, II. 474
 Athena, I. 18
 Athos, I. 332
 Atlantides, I. 221
 Augustus, I. 25
 Aurora, I. 249, 447
 Ausonius, II. 385
 Auster, I. 462
 Avernus, II. 164

 Bacchus, II. 2
 Bactra, II. 138
 Balearis, I. 309
 Benacus, II. 160
 Bootes, I. 229
 Boreas, I. 93

 Caesar (Iulius), I. 466
 Caesar (Augustus), I. 25
 Canis, I. 218, II. 353
 Capua, II. 224
 Caucasus, II. 440
 Cayster, I. 384
 Cea, I. 14
 Celeus, I. 19, 165
 Centaur, II. 456
 Ceraunia, I. 332
 Ceres, I. 7, 163
 Chalybes, I. 58
 Chaonia, I. 8, II. 67
 Chelae, I. 33
 Clanius, II. 225
 Clitumnus, II. 146
 Cnosia, I. 222
 Coeus, I. 279
 Corona, I. 222
 Crustumius, II. 88
 Cyclopes, I. 471
 Cyllenius, I. 337
 Cytorus, II. 437

Daci, II. 497
 Decius, II. 169
 Demeter, I. 7
 Deucalion, I. 60
 Dictaeus, II. 536
 Dodona, I. 8, 149
 Dryades, I. 11

 Eleusis, I. 19, 163
 Elis, I. 59
 Elysium, I. 38
 Emathia, I. 490
 Eous, I. 221, 288
 Ephyre, II. 464
 Epirus, I. 8, 59
 Eridanus, I. 482
 Erigone, I. 33
 Etruria, II. 533
 Euhemeros, II. 139
 Eumenides, I. 278
 Euphrates, I. 509
 Eurys, II. 339

 Falernus, II. 96
 Faunus, I. 10
 Fescenninus, II. 386

 Ganges, II. 137
 Gargara, I. 103
 Geloni, II. 115
 Germania, I. 474

 Haedi, I. 205
 Haemus, I. 490, II. 488
 Herculeus, II. 66
 Hermus, II. 137
 Hesiod, II. 176
 Hister, II. 497
 Hyades, I. 138
 Hylaeus, II. 457

 Iacchus, I. 166
 Iapetus, I. 279
 Iason, II. 140
 Ida, II. 84
 India, I. 57, II. 116
 Indigetes, I. 498
 Ismara, II. 37
 Ituraei, II. 448

Iulus, I. 27
 Iuppiter, I. 418
 — (weather), II. 419

 Lacaena, II. 487
 Laomedon, I. 502
 Lapithae, II. 457
 Larius, II. 159
 Lenaeus, II. 7, 529
 Lesbos, II. 90
 Lethe, I. 78
 Liber, I. 7
 Libra, I. 208
 Libya, I. 241, II. 105
 Ligures, II. 168.
 Lucrinus, II. 161
 Lyaeus, II. 227
 Lycaon, I. 138

 Maecenas, I. 2
 Maia, I. 225
 Manes, I. 243
 Mantua, II. 198
 Mareotis, II. 91
 Marius, II. 169
 Mars, I. 510
 Marsi, II. 167
 Medi, I. 134
 Mercurius, I. 337
 Methymna, II. 90
 Mincius, II. 199
 Mysia, I. 102

 Naryx, II. 438
 Neptunus, I. 13
 Nisus, I. 404
 Nymphs, II. 494

 Oceanus, I. 31, II. 122
 Olympus, I. 450
 Orcus, I. 277
 Oriens, I. 250

 Padus, II. 452
 Palatia, I. 499
 Pallas, II. 181
 Pan, I. 16, II. 494
 Panchaia, II. 139

Paphius, II. 64
 Parnassus, II. 18
 Pax, II. 425
 Pelusium, I. 228
 Phanae, II. 98
 Pharsalia, I. 490
 Philippi, I. 490
 Phoebe, I. 431
 Pholus, II. 456
 Pleiades, I. 138, 221
 Pontus, I. 58, 207
 Portus Iulius, II. 163
 Proserpina, I. 39

Remus, II. 533
 Rhaeticus, II. 96
 Rhipaeus, I. 240
 Rhodope, I. 332
 Rhodos, II. 102
 Rhoecus, II. 456
 Romulus, I. 498

Sabaei, I. 57, II. 117

Sabelli, II. 167
 Sabini, II. 532
 Sarranus, II. 506
 Saturn (god), I. 125
 — (planet), I. 336

Scipiones, II. 170
 Scorpius, I. 35
 Scylla, I. 405
 Scythia, I. 240
 Seres, II. 121
 Sicyonius, II. 519
 Silvanus, I. 20, II. 494
 Sirius, II. 353
 Spercheos, II. 487
 Strymonius, I. 120
 Styx, I. 243
 Syria, II. 88

Taburnus, II. 38
 Tarentum, II. 197
 Tartara, I. 36
 Taurus, I. 218
 Taygeta, II. 487

Tegea, I. 18
 Tempe, II. 469
 Tethys, I. 31
 Thasos, II. 91
 Thesidae, II. 383
 Thetis, I. 399
 Thule, I. 30
 Tiberis, I. 499
 Tithonus, I. 447
 Tmolus, I. 56, II. 98
 Triptolemus, I. 19
 Typhoeus, I. 279
 Tyrrhenus, II. 164

Venus, I. 27
 Vesaevus, II. 224
 Vesper, I. 251
 Vesta, I. 498
 Volsci, II. 168

Zephyrus, II. 330

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